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NOVEMBER 1, 1950 25 CENTS

KATHLEEN DAVISON

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—New York Times.

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Toscanini Delays Return To NBC Symphony

The return of Arturo Toscanini to the podium of the NBC Symphony Orchestra, originally scheduled for Oct. 23, was postponed by the maestro. The reason given was that he was suffering a recurrence of a knee ailment resulting from an accident in his home last year.

Whether true or not, it is rumored in radio circles that he has been irked by the fact that the NBC Orchestra was shunted to a new time spot on Mondays at 10:00 p.m., EST, with the broadcasts emanating from the Manhattan Center on 34th Street, also shared by the RCA Victor Company for recording purposes. Studio 8-H, from which the ensemble's broadcasts originated for many years, has been transformed into a television studio.

The network has intimated that if this new locality for the broadcasts as well as the new time spot are not pleasing to Toscanini, they are agreeable to having the broadcasts originate from Carnegie Hall and changing the program back to the former hour of 6:30 to 7:30 p.m., EST, on Saturdays. The decision is entirely up to him, it is stated. As previously announced in this publication, the broadcasts will not have a studio audience this season.

The orchestra is being directed by Fritz Reiner for the first three concerts of the new season on Oct. 23, 30 and Nov. 6. If Toscanini has any plans for the orchestra after Mr. Reiner's tenure, they have not been announced thus far. Mr. Reiner, now a conductor at the Metropolitan, has been a guest leader of the NBC Symphony several times in the past.

Opera Schedules Rearranged; New Singers Added to Forces

The Metropolitan Opera roster has continued to be rearranged, as other singers were not able to take part in the season which opens on Nov. 6 with Verdi's Don Carlo. Several new artists have been engaged to take the place of others not available.

As previously announced, Cesare Siepi, young Italian basso of La Scala, was scheduled to arrive by air on Oct. 25 to sing in Don Carlo in place of Boris Christoff, who has not secured a visa to date.

Gunther Treptow, dramatic tenor, has been engaged for leading roles in the Wagnerian repertory. He has appeared in The Ring at La Scala and elsewhere.

Josef Blatt, Viennese-born conductor, will join the staff of assistant conductors. He has been in the U. S. since 1937, and has made baton appearances with the New York Philharmonic and the New Friends of Music.

Hans Hotter, German baritone of the Metropolitan, and his wife were briefly detained at Ellis Island on their arrival in this country, but later released. The artist is engaged to sing in the title role The Flying Dutchman in its revival on Nov. 9.

For this work, the Metropolitan announced that it had engaged Sven Nilsson, Swedish bass, who will sing Daland. Mr. Nilsson was released for Metropolitan appearances by Joel Berglund, baritone and general manager of the Stockholm Opera, following a transatlantic telephone conversation with Rudolf Bing, the "Met's" general manager.

It was also announced that Ljuba Welitch, who was to have sung Senta in this work, had been delayed in Europe by illness. Astrid Varnay will assume the role for the first time, also marking her tenth season with the opera company.

"Met" Wins Ruling Against Taking Recordings Off Air

On Oct. 16, Judge Henry Clay Greenberg of the New York Supreme Court, issued a ruling that the unauthorized making and selling of "off-the-air" recordings of broadcast performances of the Metropolitan Opera Association, Inc., constituted an unlawful appropriation of property rights and unfair competition. The opinion, rendered in an action brought by the Metropolitan Opera Association, American Broadcasting Company and Columbia Records, Inc., against Wagner-Nichols Recorder Corp., Wagner-Nichols Home Recordist Guild and Home Recordist Guild, directs the entry of temporary injunction restraining the defendants from, among other things, using, making or selling any "off-the-air" recordings of any performances of the Metropolitan pending trial of the action. (It was alleged such recordings might not be of approved quality.)

The decision of Judge Greenberg represents the first definitive adjudication in New York as to the legality of recording companies taking broadcasts of public performances off-the-air and selling transcriptions of such performances to the public. Affidavits presented by the defendants to the court indicated that this practice may be widespread. It is anticipated that Judge Greenberg's rulings will have wide repercussions in the broadcasting, recording and "off-the-air" recording fields.

ON THE COVER

Kathleen Davison, re-elected national president of Sigma Alpha Iota at the 1950 Chicago Convention, heads a national music fraternity for women whose membership numbers more than 20,000. In addition to her Sigma Alpha Iota leadership, Mrs. Davison is active in many other important organizations of both the music and fraternity worlds. She is president of the Professional Panhellenic Association, vice-president of the National Conference on College Fraternities and Societies, serves on two important committees of the National Music Council—Music in Hospitals and International Music Rehabilitation—and is an Executive Committee member for the newly-established National Association for Music Therapy. Prominent among the fraternity projects inaugurated under Mrs. Davison's leadership is the Sigma Alpha Iota Foundation. The organization is launching a drive to extend its activities.

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FACING THE MUSIC

By Harold C. Schonberg

DAVID WISE, a New York *Herald Tribune* man, wrote an article for his paper a few Sundays ago headed *The Psychiatrist and Shakespeare*. "A new approach to the study of Shakespeare," he started off, "bringing to bear the experience of the practicing psychiatrist, is being tested at Columbia University." Mr. Wise went on to say that the course is being taught by a professor of English and five psychiatrists who are well read in Shakespeare. "The course," he adds, "may be in for some lively discussion on the age-old question of 'Who is Shakespeare?' According to Dr. Schneider [author of *The Psychoanalyst and the Artist*, and one of the learned teachers] 'the so-called authentic Shakespeare could not possibly have written the plays. It seems to me that he was a front man for somebody else.'"

So we hastened off to see Dr. Fläbbergast, M.A., Ph.D., F.R.A.S., K.O.P.F., and check with him about possible applications to music.

THE good doctor received us in his laboratory, where he was engaged in a delicate experiment concerning the relation of sex to a statistical study of trilled overtones in supra-audible mating calls of the dodo. He has been on this monumental work for many years, his problems a little complicated by the fact that the dodo has long been extinct. Placing a mortarboard on his head, adjusting his pince-nez and his black academic gown, he turned cordially to greet us. "Hello, boy!" he boomed. "What can I for you do?"

We read him the clipping.

"Pooh!" said Dr. Fläbbergast. "Bah! Old stuff! This field I myself pioneered years ago. You possibly know of my Mozartean researches that appeared in the *Musikaligentsschriftenwassenzeitschrift für Musikaligentschriftenwassenstimmenzeitgeist?* Yes? Where I proved that Mozart was a front man for two other composers! No?"

"No," we abashedly murmured.

"So, boy? And you call yourself literate?" The doctor looked at us in disgust. "I will explain for you. First, you must know how the scientific mind works. We scientists are interested only in empirical data. No? Yes! So, observe. When I was a young professor at the *Institut für Musikalischesgelchrungswissentschaftmenschen* I am studying Mozart. Oh, yes, I am much interested in Mozart! I count up the Köchel numbers. They go up to 626. I ponder also the Köchel additions. There are many more. This makes me think. How could one man write so much music? So, observe! I make researches. I secure a staff of twenty men. I gather also every piece of music Mozart ever wrote. I make these twenty men copy by hand every piece of music Mozart composed."

"Oh?" we said.

"I am making soon a conclusion," said Dr. Fläbbergast, slowly and impressively, poking his finger against our chest. "Look, boy! In merely copying the scores it took twenty men five years, each man working ten hours a day for seven days a week. Do you realize what this means? But no—how could you? You are no mathematician. When I used higher mathematics, I calculated that if it took my twenty men five years, one man it will take a hundred years. So how old was the so-called authentic Mozart when he died?"

We hastily applied higher mathematics. 1791 minus 1756 equals thirty-five.

"Ah!" crowed Dr. Fläbbergast, triumphantly. "You see, boy? Obviously it was an impossibility for this Mozart to have composed most of the works that foolish people believe to be his. Like Shakespeare, he was a front man."

"But for whom?" we wanted to know.

"This is where psychiatry comes in," said the doctor. "Now, with great care you must listen."

We settled ourselves.

"Mozart—the so-called Mozart—wrote music that all the experts say is great. Even I say it! This music is music that plumbs all human emotion. This music is music that touches the inmost core of the human spirit." Dr. Fläbbergast looked pleased with himself. "The inmost core of the human spirit. A good phrase, that, no? I invented it. So, observe. Since we know that not Mozart wrote this incalculably great music, we must look for somebody else. Since we know also that no single man composed it, we must search for two men."

"But where does psychiatry come in?" we asked.

THE doctor frowned at us.

"Hurry me not, boy! Where was I? Ah, yes. We must look for two men. But first we examine the music scientifically. And what do we find in this so-great music? We discover two things. First we find such formal perfection as no other composer has achieved. Think what a brain—I will say what a *scientific* brain—to this music had to be applied! A brain that comes once in a millennium."

To which latter we heartily agreed.

"On the other hand, to this music there is another aspect. It also has humanity. This music is one that touches the inmost core of the human spirit." Again Dr. Fläbbergast looked pleased with himself. "This is what we call a dichotomy—a scientific mind and a human, poetic mind. Obviously it is impossible that one man could have encompassed both types. So, boy, through history we must look. We must seek with the eyes of a psychiatrist for two men. One with a gigantic brain, a scientific mind like mine, a master of synthesis, of logic, also of form. The other a man with a humanity that touches the inmo—I mean, a man with a humanity that is all-embracing. And they must be almost exact contemporaries. Now, note carefully! We cannot look in the nineteenth century for these men, for this we know: the music of this so-called Mozart was composed in the eighteenth century. . . . Do you understand, boy?"

Mozart, as painted by Joseph Solman.

A FRONT FOR TWO OTHER COMPOSERS?

EXCITEDLY perched on the end of a chair, we nodded assent.

"Let us examine now the eighteenth century. Who could have composed Mozart's music? Haydn? No, definitely not. Myself, anyway, I have grave doubts about Haydn composing his *own* music. We must look elsewhere, but I assure you, boy, that nobody in the eighteenth century could have composed Mozart's music. I will not explain the details of my conclusion. You will take my word for it."

"But—" we expostulated.

"Interrupt me not, boy!" roared Dr. Fläbbergast, now at the height of his peroration. "Attend! If not in the eighteenth century, we must look in the seventeenth. If not in the seventeenth, the sixteenth. This is the scientific way. Do not scientists say that if the facts fit the case we must believe them, no matter how unlikely they are? I am a scientist. So I have looked the facts in their facets. I have sought everywhere. In the eighteenth century I have found nothing. In the last half of the seventeenth century also I discovered nothing. But in the last half of the sixteenth and in the early part of the seventeenth century, I have found—" and here the doctor paused dramatically.

"Yes, yes! Go on!" we breathed, beside ourselves at the coming revelation.

"—I have found two men, almost exact contemporaries. One was a great philosopher, a notable thinker, a fine moralist, a leading executive and statesman. He was years ahead of his time. He achieved the respect of humanity. The other was a great humanitarian, a man who looked with pity on his fellow man, one who touched the inmost core of the human spirit. He was a man among men. (This phrase also I invented.) Both lived in Elizabethan England. Their names are—"

"Francis Bacon and William Shakespeare!" we yelled, dazzled by the great light that suddenly shone about us. We looked with eyes of worship on Dr. Fläbbergast.

"Precisely, boy," he said, smiling indulgently. "Since Shakespeare was the man he was, since he was not the author of his plays, he was one of the front men for Mozart. That's logic. It was Shakespeare who supplied the humanity all-embracing to Mozart's music. And it was his colleague, Francis Bacon, who provided the form, the intellect, the consolidating force. To think that through the years this partnership has remained unknown, and that psychiatry and my so-modest self have unveiled the mystery! *Ach!* Corroborative evidence I have, but right now I have not the time to explain to you. I am starting immediately a new research. Johann Sebastian Bach, it is clear now to me, was also a front man for not one, not two, but three composers. This I plan to demonstrate."

Orchestras Open Seasons in New York

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Oct. 12, E.—With Mitropoulos, now its permanent conductor, leading the National Anthem, the 109th season of the Philharmonic Orchestra had a festive start before a sold-out house. The opening number was Bach's Chaconne orchestrated by Casella. If one agrees to such treatment of masterpieces, this is certainly a successful effort. Mitropoulos and the orchestra gave a glowing and brilliant reading. Beethoven's Symphony No. 4 was played with finesse, with every detail lovingly displayed—so much so that sometimes the great line was endangered by too many nuances. In Prokofieff's Fifth Symphony, Mr. Mitropoulos stressed the heroic and dramatic aspects rather than the humor and *esprit* in the second and last movements. He at times chose slower tempi and more weighty accents than those to which one is accustomed. The work again proved of considerable appeal to the audience, which bestowed an ovation on conductor and orchestra.
H. W. L.

Oct. 15, A.—Besides a repetition of the Prokofieff Fifth Symphony, Mr. Mitropoulos led the Leonore Overture No. 2 and the First Symphony of Beethoven. The strength of the conductor's readings of both was evident, though a certain burliness in the sound did not do justice to his brisk conceptions. The overture was probably the better reading, though the finest and lightest playing was heard in the brilliant finale of the Beethoven Symphony. E. S. B.

Oct. 19, E.—After a brilliant reading of Berlioz's overture, Roman Carnival, the Philharmonic Orchestra under Mitropoulos offered Strauss' symphonic poem Ein Heldenleben. The interpretation was of great persuasiveness in its tonal brilliance, expressive grandeur and the care given to detail of the massive score. Not only was the drama of the composition exhaustively exposed, but all the intimate lyricism was portrayed with beauty. John Corigliano's solo violin tellingly voiced the melodies entrusted to his instrument. The reception was enthusiastic.

TEAMWORK . . . Jacqueline Blancard plays one of his works for Jacques de Menasce, whose Perpetuum Mobile she included in her Town Hall program of Oct. 18.

WELCOME . . . Richard Tucker (center), after signing managerial contract with Arthur Judson of Columbia Artists Mgt. received from Bruno Zirato, r., the organization's greetings in the form of Caruso mementos—a picture of the tenor and Farrar, and a program autographed by him and famed contemporaries.

The soloist was Ossy Renardy in Lalo's Symphonie Espagnole, which he played with consummate technic, straightforward musicianship and genuine feeling.

Oct. 22.—The same orchestral program was repeated. Mr. Renardy, however, played Paganini's Concerto in D major, and amazed his audience with the virtuosity with which he surmounted the technical difficulties of the work. In the Adagio his warm tone gave the melodic line heartfelt meaning. He received an ovation. H. W. L.

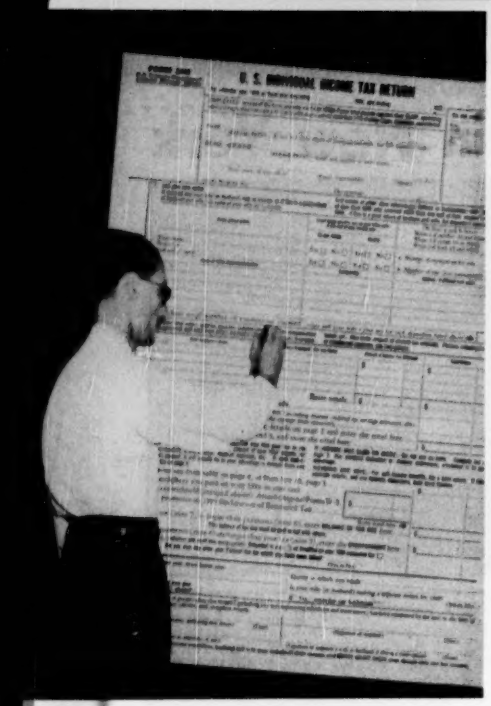
Philadelphia Orchestra, Eugene Ormandy conducting, Oct. 17, E.—"Noble and polished" describe the sound of the Philadelphia Orchestra, which in its seasonal opening showed perfection of tonal balance. One might at times wish for more force, less restraint and greater directness. Some lack of these qualities was evident in Brahms' Haydn Variations where Mr. Ormandy softened the accents, mellowed the contrasts; though beautiful, his interpretation lacked a certain simplicity innate in the score. Hindemith's Nobilissima Visione, suite from the ballet Saint Francis, was played with outstanding transparency. Especially the Pastorale of the second movement sang with convincing feeling and beauty. Rimsky-Korsakoff's Scheherazade closed the evening. The orchestra and the conductor gave a reading beguiling in sound and imaginative in interpretation. Alexander Hilsberg was the excellent solo violinist. H. W. L.

Friedrich Gulda, N. Y. debut, Oct. 11, E.—Not only did Mr. Gulda's first appearance in North America under difficult circumstances confirm all the reports which had preceded his local bow, but he seemed to this reviewer one of the finest new pianistic talents of recent years. In Haydn's Andante and Variations in F minor, his colorful touch and transparent drawing of the contrapuntal lines were admirable. More of the same technical and musical distinction characterized his playing of Beethoven's highly demanding Sonata in C minor, op. 111. The slow and lyric passages were brought to life with as much persuasiveness as the great climaxing developments. That he is a master of contemporary music also, Mr. Gulda proved in his interpretation of Prokofieff's Sonata No. 7. Two Debussy Preludes, Reflets dans l'eau and Feux d'artifice, in his colorful rendition, were delicate and transparent, distinguished by utmost plasticity. The audience at the close cheered and received four encores before the lights went up.
H. W. L.

Marino Nardelli, Oct. 13, E.—Capability in the performance of music by Latin composers was demonstrated by the Italian pianist in his second New York recital. Graciousness and brightness of sound particularly enhanced his rendition of Padre Martini's Sarabanda. Numerous fine effects of color, touch, and rhythm were apparent also in his interpretations of Ravel's Alborada del Gracioso and Castelnuovo-Tedesco's lengthy, seldom-heard Neapolitan Rhapsody. In the latter, moments of folkish simplicity were revealed along with the work's elaborate bravura and sticky nostalgia. Some inaccuracies in rhythm and a tendency to rush vigorous development-sections marred the playing of Beethoven's E Flat major Sonata, op. 31, No. 3; and more mellow tone and smoother lines would have been welcome in Chopin's G minor Ballade and E major Etude. E. B.

Kayton Nesbitt, N. Y. debut, Oct. 15, 5:30 p.m.—Appearing in the season's first Twilight Concert, Mr. Nesbitt, in his opening Handel and Mozart airs, established his status as an artist. Fluent phrasing, control, excellent diction and style were in evidence. In the succeeding Franck and Strauss songs, the tenor showed some lack of color and resonance in his production of tone, but in other numbers he disclosed more ample volume, clarity and range. Following Nin and Obradors works, Mr. Nesbitt offered the first New York performance of six Italian songs by Riccardo Zandonai, composed in 1920, and blending romantic heritage with modern idiom. There were also first New York performances of two American Indian chants, arranged by Norman Lehmer, and a first hearing of two MS. songs dedicated to the performer by Adele Beatty and Nino Comel. Owen Anderson was at the piano. M. C.

(Continued on page 10)



Income Tax Aid For the Musician

By Betty Lee Gough,
Accounting Consultant

KNOWING the answers to important income tax questions can save money for the musician at tax-paying time—help him to avoid overpayments, and guard against the taking of deductions which are not allowed, and which lead to later tax deficiencies.

Among the common questions that musicians time and again put to tax advisors is the paramount one, "How is the new tax law going to affect me?" It is going to increase your personal income tax rate by roughly 20 per cent for the fourth quarter of 1950 (except for corporations). Withholding base rate for the lowest bracket is raised from 15 to 18 per cent.

For 1950 the percentage reduction is decreased by about 25 per cent. For taxable years beginning after Oct. 1, 1950, rates are back to those paid before the 1948 reduction. There is, however, this difference between 1947 and now: the split income provision of the 1948 law stays in. This provision allows married musicians residing in states without community property laws to "split" the income for tax purposes, as citizens of the community property states had been doing all along. The advantage of splitting is that, in slicing the adjusted gross income in two, it brings both halves down into lower tax brackets where there is often a considerable saving in the total amount of tax you owe to Uncle Sam.

Another provision that remains is the $600 (in place of the former $500) personal exemption for yourself and your dependents.

There is no change in the normal tax and surtax rates.

You are paying roughly 20 per cent more tax. That does not mean that 20 per cent of your income is added to your tax. Rather, the *rate* increases about 20 per cent—example, the 3 per cent rise from 15 to 18 per cent actually is 20 per cent of 15 per cent.

Here are some queries that an imaginary musician might make:

Q. Can taxi expenses in a town where I gave a recital be charged as expenses?

A. If you rode the taxicabs as a *necessary* part of putting on the recital, in most cases you may charge fares against the money you received. If you rode a cab to visit a friend, or for anything except necessary so-called business travel, no.

Q. Isn't the cost of tuxedos and dinner jackets, as well as evening gowns, used for recitals, deductible?

A. Here is what the Bureau of Internal Revenue says about clothing expenses: "In general, the cost and maintainance of work clothing represent a personal expense which is not deductible. . . . If a taxpayer has an occupation which requires special apparel or equipment—such as ballplayers, firemen, aviators and nurses—the cost of the uniforms or special equipment are classified as ordinary and necessary items IF (1) the special apparel is required as a condition of employment; and (2) it is not adaptable to general or continued usage to such an extent that it takes the place of ordinary clothing."

Concert-giving Costs

Q. I frequently hire an accompanist at recitals. May I deduct money paid to him?

A. You may.

Q. How about the cost of programs?

A. It is also deductible, and hall rent also, but not if the artist is paid a fixed amount.

Q. I won a $100 bond as prize on a radio program. Must I report it as income?

A. All prizes count as income. If you had been given a television set instead of a bond, then the regular market value of the set would have to be reported on the tax return.

Q. Do I have to keep books in any special fashion?

A. All Uncle Sam demands is that you *do* keep records, and that they are accurate enough to indicate what his collectors term "true income."

Q. In setting up depreciation tables for my instruments, how long should I carry them?

A. For the reasonable "life" of the instruments. One may have a life of five years, another fifty. If you put down the true useful life, Uncle Sam won't quarrel with you.

Other Taxes and "Overhead"

Q. What taxes may I deduct?

A. When it comes to taxes upon your playing as a "business," just about every one is deductible. But not from Federal income tax. For personal deductions by musicians who use the long Form 1040, the Treasury notes that, "Deductible taxes include state and local income taxes, personal property taxes, real estate taxes, and certain sales taxes." Gasoline taxes are deductible by consumers as a non-business deduction except in California, Louisiana, Alabama, Florida, Mississippi, Utah, Wyoming and Hawaii.

Q. How much of my professional "overhead" may be deducted?

A. All of it. The Bureau of Internal Revenue allows "reasonable salaries and wages, interest on business indebtedness, taxes on business (including Social Security taxes imposed on the employer) and taxes on business property, losses arising from business operation, bad debts arising from sales and services, depreciation, obsolescence, depletion, rents, repairs *and other expense.*" You can include fees you paid for outside services, commissions, labor, advertising, and insurance premiums (except life). Any legitimate expense overhead item may be taken off.

Q. May I deduct membership in a musicians' club?

A. Where the membership is an obligation or advantage, if for trade purpose, dues may be deducted.

Q. How about the cost of subscriptions to music magazines—like this one?

A. Costs of professional trade magazines connected with your profession or employment and used in earning your income may be deducted.

Q. I belong to a country club. Are the expenses deductible?

A. If you can prove that membership is an ordinary and necessary expense and directly connected with and pertaining to your business or profession, then Uncle Sam will allow the deduction. But if you joined for pleasure, forget about the expense—as a tax deduction, at any rate.

Donations and Contributions

Q. Last year, I donated clothing and other articles to a church for its rummage sale. May I deduct this?

A. Contributions can consist of things as well as money. Put a fair valuation on what you donated, and the Treasury will allow it as a legitimate item of contributions expense.

Q. What about the check I sent to the Boy Scouts drive?

A. You as private citizen paid out of personal pocket, and can include it only if itemizing personal expenses on the long form.

Q. Is there any limit on what constitutes a charity and church contribution?

A. The beneficiary has to be a bona fide outfit, such as the Boy Scouts, Community Chest, YMCA, a church, etc. In general, you can't deduct the value of personal services donated to a cause. Nor can you deduct charitable gifts to an individual. Nor contributions to any political party. You cannot get tax exemption for more than 15 per cent of the adjusted gross.

Q. How about the gasoline I burned

in making calls to get Red Cross contributions?

A. It is not deductible.

Housing and Similar Problems

Q. My home burned down during the year. It had cost $20,000 ten years ago. I insured it for today's value—$25,000—and used the insurance payment to buy a new place. Is the $5,000 "gain" taxable?

A. In your case, no. However, if you had pocketed the $5,000 you "gained," or if you had purchased something else, you would have to pay Uncle Sam his share. Since the money was spent immediately to buy a similar building, there is no tax liability.

Q. I sold some corporation securities at a loss. Can I take off the loss?

A. Yes. Since a musician is not—or at any rate is seldom—in the investment business, any losses may be taken off directly, as a capital loss, in figuring adjusted gross income.

Q. Can I charge off "depreciation" of the home in which I live?

A. Not unless you rent out a portion of it. Then the allocable part of the expenses and depreciation may be charged against the rent you receive.

Q. I bought "single premium" insurance—borrowed the money to realize a saving by paying all of the premiums in one lump. Can I deduct interest on the bank loan?

A. No. Most interest is deductible, but not this. Interest payments on loans to buy tax-exempt securities are likewise non-deductible, and interest payments made for another person, where you yourself aren't obligated to repay the loan.

Q. May I deduct mortgage interest?

A. Yes. In fact, on all loans with the exceptions noted above. If you elect to use the long form, you can deduct interest on your home, on any personal property such as car or refrigerator, or on a personal note at the bank.

Medical and Allied Expenses

Q. How does this medical expense business work?

A. It doesn't, unless you use the long form and itemize personal expenses. Here's the way to figure it: First, add up all medical expenses. Include not only doctor and hospital bills, but medicines, eyeglasses, hearing aids, crutches, travel to secure medical care not obtainable at home, nursing (the board furnished a nurse counts as well as her salary), dentists' bills, price of false teeth, hospitalization insurance—anything connected with medical care. Then deduct 5 per cent of your adjusted gross income from the total medical expenses. If there is anything left over, you can claim it, after duly itemizing the expenses and indicating the portion that exceeds 5 per cent. Watch out for maximum medical deduction.

Q. My insurance is carried in a mutual company. Are the dividends I get back taxable?

A. No. They do not have to be reported at all. Tax-wise, this is a reduction of the premium.

Q. When may I claim a bad debt?

A. "For a debt to be worthless," the Treasury has pronounced, "it must not only be uncollectable, but must also appear to be uncollectable at any time in the future. Bad debts must be shown to have existed in fact and in law. A taxpayer cannot claim a bad debt deduction if there were no legal liability to pay." On the tax return, the Treasury

(Continued on page 26)

FINAL SCENE FROM MEISTERSINGER production by the New York City Opera. Principals in the tableau include David Lloyd (kneeling) as David, Margery Mayer as Magdalena, Hans Beirer as Walther, Frances Yeend as Eva, James Pease (center) as Sachs, and Oscar Natzka as Pogner, among others.

N. Y. City Opera Stages Meistersinger

The New York City Opera Company, under the energetic artistic direction of Laszlo Halasz, on Oct. 13 added to its excellent achievements a successful production of Wagner's Die Meistersinger. The most ambitious undertaking of this progressive organization to date, it proved a colorful production, marked by youthful conception, vocal charm, and an over-all refreshing spirit which deserves high praise.

The real "star" was Joseph Rosenstock, conducting with finesse, dramatic drive and complete devotion. The transparency of the ensembles as well as the intimacy of the lyric scenes, such as the ending of Act II, or the opening scene of Act III, with the crowning quintet, were notable highlights of this remarkable effort. Even the unusually brisk tempo of the first act was organically built into the general design. The necessary cuts, such as the omission of the "Weisen" in David's scene or the one in Sach's closing address, "Verachtet mir die Meister nicht," were made with musical intelligence and good judgment.

Otto Erhardt, well known stage director of international repute, and regisseur of the Teatro Colon in Buenos Aires, surpassed himself in the *mise-en-scène*. His utilization of the limited space on the stage of the Center was convincing in its economy. The staging of the Pruegelszene, with its milling crowd, was masterly. The *decors* of H. A. Condell were of exemplary tastefulness. They conjured up convincingly the spirit of the German town of the middle ages, and the backdrop serving for the last scene, modeled after an authentic etching of the time and depicting a panorama of Nuremberg, not only was highly serviceable for the stage arrangements, but also of great beauty.

Cast Is Creditable

The central character of Hans Sachs was sung and acted by James Pease with deep understanding, warmth and intelligence. The same virtues distinguished Emile Renan's Beckmesser, who cleverly avoided making this character a caricature but gave him real humanity.

Hans Beirer's Walther von Stolzing not only impressed with his fine vocal means, which he used with more assurance as the evening progressed, but also with his intelligent acting. Richard Wentworth as Kothner and Oscar Natzka as Pogner were distinguished as singers and performers. One of the most attractive efforts was that of David Lloyd as David, vocally and histrionically most persuasive. The other masters were sung by Nino Luciano, Arthur Newman, Sumner A. Crocket, Luigi Vellucci, Nathaniel Sprinzena, Thomas Powell, Luis Pichardo, George Jongeyans. Lawrence Winters was the Watchman.

On the distaff side, Frances Yeend as Eva was pleasing to the eye and ear after overcoming an initial nervousness, only too understandable under the prevailing circumstances. Margery Mayer was an impressive Magdalena. With the exception of Mr. Beirer it was an all-American cast. It was remarkable how well the German diction was handled and how clearly everything could be understood. Some of this could be attributed to advisory work of Friedrich Schorr.

The audience was extremely enthusiastic, and called before the curtain all the participants again and again, including Jean Rosenthal, who took care of the lighting and Charles Weidman, the choreographer. H. W. L.

The work's second performance on Oct. 17 brought Ellen Faull as Eva, the remainder of the cast being unchanged. Miss Faull overcame a natural nervousness which subdued her tones a little in the first act, and gave clear and charming vocal exposition the rest of the evening. A competent actress, she looked and moved well, and made a spirited, attractive heroine.

SUNDAY BRUNCH . . . Ida Krehm and her husband, Joseph Pick, entertained members of Foundation Board attending the Chicago convention. Seated, l. to r., Mrs. Morris Dunn Jackson, New York; Mrs. Frank Geimer, Philadelphia; Glad Robinson Youse, Baxter Springs, Kan.; Miss Krehm; Marjorie Lawrence and her husband, Dr. Thomas M. King; Kathleen Davison, Des Moines; Mr. Pick; and Mrs. Guy Patterson Gannett, Portland, Me.

SIGMA ALPHA IOTA OPENS FUND DRIVE

PLANS for further development of the Sigma Alpha Iota Foundation are now being directed toward the realization of a $100,000 goal, 1953 has been set as the year for achievement of the objective, when the fraternity's Golden Anniversary Convention will be held in celebration of the organization's 50th year. Announcement of the goal was made by Glad Robinson Youse, Foundation board chairman, at a Foundation Dinner during the recent Chicago convention of the fraternity.

The many phases of activity embraced by this major fraternity project were afforded considerable attention at the Chicago gathering. In reviewing past accomplishments and future aspirations for the Foundation Mrs. Youse stated, "During the three years the Foundation has been in existence it has laid, slowly but firmly, the groundwork for an enduring structure. These years have been largely experimental, a fact which was to be expected and which is indeed true of any undertaking in the formative stages of development. Due to the interest and enthusiasm manifested and the splendid cooperation given by Sigma Alpha Iota membership, these first years have been highly profitable and successful despite the obstacles encountered. This fraternity can look upon these first years with pride and satisfaction, for it has succeeded in anchoring securely this very worthy objective. . . . We are tending toward increased and expanded usefulness and we cannot nor would we want to be content with our present program. We will strive for and we will expect an increasing supply of spiritual, physical and material substance with which to work. We will be ever mindful of the unlimited resources available to us and utilize them with the best of our ability."

ADYLINE JOHNSON, contralto, was awarded the $500 Foundation Scholarship for Graduate Study at the Fraternity's Chicago convention.

Of particular interest at the Convention's Foundation Dinner was the presentation of the first Scholarship for Graduate Study to be awarded through the Foundation. Winner of the $500 grant was Adyline Johnson of Minneapolis, who was presented the award by the fraternity's national president, Kathleen Davison. The scholarship was given with the provision that it be used for graduate study in any field of music and at any school of the recipient's choice. Miss Johnson, a contralto, attended MacPhail College of Music and has served on the faculty of that school in addition to concertizing in the middle west. She has also had special study at the Berkshire Music Center in Tanglewood. Other honors to Miss Johnson's credit include winning of the auditions conducted by Associated Concert Bureau, which brought a Carnegie Hall appearance in 1948.

Adyline Johnson was also one of the artists appearing in the opening night concert of the convention, sharing the program with pianist Ida Krehm. Herta Glaz, originally scheduled, was unable to appear and Miss Johnson substituted for her on a few days' notice. (This was the second time in Miss Johnson's career when such an important appearance was called for without long warning—last year she sang in the Mahler D minor Symphony with the Minneapolis Symphony Orchestra on twenty-four hours' notice.)

Other Grants Made

The Sigma Alpha Iota Foundation has been the means of numerous other scholarship grants during the three years since its establishment. Three of these awards were given to the Fontainebleau School of Music in France, four to the Berkshire Music Center at Tanglewood, Mass., and four to the National Music Camp at Interlochen, Mich. This year the Idyllwild School of Music and the Arts in California has been added to the music centers receiving scholarship grants. In all of these instances the scholarships are available to any student enrolled at the institution, the recipient being chosen by officials of the school. The Scholarship for Graduate Study is the only Foundation Grant where eligibility requires Sigma Alpha Iota membership.

Marjorie Lawrence, soprano, presented a concert for the benefit of the Foundation during the Chicago convention at the Drake Hotel. The occasion attracted an unusually large and enthusiastic audience, and officials report a gratifying addition to the Foundation funds resulted. Miss Lawrence is an honorary member of the fraternity and serves on the Foundation board.

Special recognition during the Chicago gathering was afforded fraternity chapters for notable participation in the Foundation drive. Surveys of the various geographical divisions of the fraternity brought commendation for achievement along these lines to Beta Province, which includes college chapters at Arthur Jordan Conservatory, College of Music of Cincinnati, Cincinnati Conservatory of Music, Millikin University, Illinois Wesleyan University, University of Illinois, Indiana University, Indiana State Teachers College, Ball State Teachers College, Bradley University, Evansville College, and alumnae chapters in Bloomington, Decatur, Peoria, and Urbana, Ill., Evansville, Indianapolis and Terre Haute, Ind. Wilna Moffett of Decatur, staff member of the music school at Millikin University, is president of the province.

GLAD ROBINSON YOUSE, Foundation Board Chairman, (right) accepts a check from Magazine Agency profits for the Foundation from Sue Herbrecht, Agency Director.

Chapter participation in Foundation building is also carried out through the fraternity's magazine agency, which distributed profits to the chapters themselves as well as direct to the Foundation. Sue Herbrecht, Magazine Agency director, presented to Mrs. Youse at the Foundation Dinner a $750 check representing the agency's Foundation proceeds for the past year.

Sigma Alpha Iota members serving on the Foundation Board include a number of prominent artists and leaders in community music activities from various parts of the country. The Board personnel is comprised of Mrs. Youse, chairman, Rose Bampton, Kathleen Davison, Mrs. H. Carroll Day, Mrs. John D. Frizzell, Mrs. Guy Patterson Gannett, Mrs. Frank Geimer, Mrs. H. S. Godfrey, Mrs. Morris Dunn Jackson, Ida Krehm, Marjorie Lawrence, Mrs. E. P. McMahon, Mrs. Clair McTurnan, Jarmila Novotna, Julia Fuqua Ober, Mrs. Hugh Patterson, and Mrs. D. D. Rasco.

In addition to its own specific philanthropies the Foundation also lends support to other activities of the fraternity, including the American Music Awards program, a widely-publicized and nationally-recognized channel through which Sigma Alpha Iota provides its assistance for the encouragement of the creative artist in this country.

Guest Conductors and Novelties in Sydney

By Dr. Alphons Silbermann

SYDNEY, N.S.W.—Two visiting guest conductors who appeared with all the Australian Symphony Orchestras are the Italian Alceo Galliera and the Englishman Charles Grove. Both programmed very conservative lists. Galliera brought some minor novelties by Ghedini and Pick-Mangiagalli. The same concert presented as soloist Edmund Kurtz in Khatchaturian's Cello Concerto, played with great brilliance and superb tone. His musicianship was revealed also in his solo recitals, including works by Brahms, Mendelssohn, Delius, Boccherini and Stravinsky.

The Victorian Symphony Orchestra presented a Vaughan Williams Festival, played in Melbourne's St. Paul's Cathedral, and including his London and Pastoral Symphonies, The Lark Ascending, and Job.

Justus Bonn, Dutch tenor, gave some recitals here. Most of the time his voice suggested a baritone rather than a tenor.

Alfredo Campoli has been the most impressive of the soloists in this year's season so far. His readings of the Tchaikovsky and the Walton Violin Concertos with the Sydney Symphony under Eugene Goossens were a revelation of sincere and polished music-making.

The Palestinian pianist, Pnina Salzmann, visited Australia again and gave a great number of concerts, playing mostly well-known works of the Romantic school. Her public welcomed her with great enthusiasm.

The same can be said for the noted tenor, Tito Schipa, again visiting Australia. One observed the old ease of production, the fine control, although the upper register at times seemed to have thinned somewhat.

Australian Premieres

Goossens introduced a work by the modern Swiss composer, Frank Martin, his Petite Symphonie Concertante for strings, harp, piano and harpsichord. On the same program Goossens conducted the first performance in Australia of Bruckner's First Symphony. Among other first Australian performances, he led with mastery Bela Bartok's Music for Strings, Celeste and Percussion.

Other artists to visit us were the American baritone, William Warfield, and the Australian-born composer-conductor and pianist, Arthur Benjamin, now living in London. Warfield's recitals were so successful that his tour was extended.

An event that created interest and controversy was the world premiere of the ballet Corroboree, to the music of the Australian composer John Antill, who conducted the Sydney Symphony on this occasion. The National Ballet of Melbourne danced the work; the choreography was by the Australian dancer Rex Reid. The ballet, lasting 45 minutes, unfortunately did not convey the significance of the music, so deeply felt and so conscientiously written.

Philadelphians Give Novelty by Hanson

By Samuel L. Singer

PHILADELPHIA.—The Quaker City's music season started slowly this year. The Philadelphia Orchestra did not get around to its first novelty until its third program. The new work, presented just before the Orchestra left for the Worcester Festival, was Howard Hanson's Pastorale for solo oboe, strings and harp, with Marcel Tabuteau as soloist. It is marked by warm, sustained melody, and maintains a lyric mood throughout, though building to a gentle climax midway. Its scoring utilizes chromaticism typical of the early twentieth century, but is otherwise non-derivative. Tabuteau's playing was a model of tonal beauty, expressiveness and phrasing.

This program opened and closed with Symphonies—Mozart's No. 40 in G minor and Berlioz's Symphonie Fantastique, which Eugene Ormandy had not programmed in about fifteen years.

Opening its season was the New Chamber Orchestra, conducted by Ifor Jones. Its programs, when not devoted to one composer (Mozart or Bach), are tasteful combinations of seldom-heard works by classical and modern composers, plus a quartet or quintet. The opening Sunday afternoon bill listed a Handel Concerto Grosso, a haunting Adagio by Lekeu and Leo Weiner's lively Divertimento on Old Hungarian Dances. The Curtis String Quartet, with Vladimir Sokoloff, played Franck's Quintet. It was an auspicious beginning of an attractive series.

Civic Grand Opera in Aida

Aida opened the Philadelphia Civic Grand Opera Company's second year and first full-length season of ten performances. It takes something more than routine to make a performance of Aida memorable, but a truly stellar cast, refurbished scenery and Giuseppe Bamboschek's authoritative conducting made it so. Familiar, effective exponents were Herva Nelli as Aida, Cesar Bardelli as Amonasro, Nino Ruisi as Ramfis and John Lawler as the King. Kurt Baum's Radames was of thrilling vocal brilliance. Margaret Harshaw, a "local girl" who made good, in the role of Amneris, revealed dignity and a well-sustained vocal line. Miss Nelli gave the audience a bonus by singing the off-stage Priestess as well.

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"	14	QUEBEC CITY Palais Montcalm
"	15	MONTREAL His Majesty's Theatre
"	16	KINGSTON Kingston Collegiate
"	17	TORONTO Eaton Auditorium
"	18 & 19	HAMILTON Delta Collegiate
"	20	KITCHENER Kitchener Collegiate
"	21	ST. CATHERINES St. Catherines Collegiate
"	23	BUFFALO Kleinhans Music Hall
Nov.	**5**	**NEW YORK CITY** **ZIEGFELD THEATRE**
Nov.	7	TORONTO Eaton Auditorium
"	8	DETROIT Music Hall
"	9	LONDON
Nov.	**10**	**CHICAGO** **CIVIC OPERA HOUSE**
"	12	MILWAUKEE Pabst Theatre
"	13 & 14	MINNEAPOLIS Lyceum Theatre
"	15	ST. PAUL Municipal Auditorium
"	19	DULUTH
"	21 & 22	WINNIPEG Playhouse
"	25	REGINA
"	28 & 29	EDMONTON Trocadero Auditorium
Dec.	2	SEATTLE Masonic Temple
"	3	SPOKANE Metropolitan Theatre
"	6	VANCOUVER The Auditorium

Few remaining dates still open

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Gladys Swarthout

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba WELITCH

NEW YORK CONCERTS

(*Continued from page 5*

Jeanette MacDonald, Oct. 16, E.—An obviously enthralled audience greeted Jeanette MacDonald's first formal recital in the metropolitan area with cheers and prolonged applause. To a great extent, the enthusiasm was justified. In familiar arias, Lieder, French and English and folk numbers, high points for this hearer were the prettily turned final cadenza of the Romeo et Juliette waltz by Gounod, Morgen by Strauss, and Grieg's exquisitely sung Ein Schwan. The Scottish airs and Flotow's Last Rose of Summer were less effective, possibly because of faults of line and rhythmic pattern. The comely singer fared rather well in the Butterfly excerpt, though the voice is of light calibre. Elsewhere, she compensated for lack of tonal weight by the use of a ravishingly lovely pianissimo, singing with excellent diction and acceptable intonation. Miss MacDonald is undoubtedly "tops" in box office appeal. Collins Smith was the accompanist. M. C.

Frank Glazer, Oct. 18, E.—A varied and unusually arranged program placed two rhapsodies from op. 79 of Brahms after the Scarlatti sonatas that opened the program, and before the Sonata in E flat (K. 282) of Mozart and the "Wanderer" Phantasie, of Schubert. After the intermission the pianist presented the Prelude and Fugue No. 10 from Book 1 of the Well-Tempered Clavier of Bach, the Sonata (1924) of Stravinsky, and Ravel's Gaspard de la nuit. Mr. Glazer proved that he had technique to spare, if the dramatically juxtaposed Bach and Stravinsky scores were neither completely convincing in a musical sense.

The Brahms works might also have been played with more firmness, force, and simplicity. But the long Schubert piece had the directness, power and some of the expressiveness it requires, and the fantastic Ravel suite found most of its colors evoked; Le Gibert was easily the evening's most enjoyable experience. E. S. B.

TOWN HALL

Solveig Lunde, Oct. 6, E.—The N. Y. premiere of Fartein Valen's Gavotte and Musette, Nachtstück and Gigue, and a first performance of William Bergsma's De Rerum Natura from Tangents were features, the list also including Beethoven's "Waldstein" Sonata, Bartok's transcription of Della Ciaia's Sonata in G, and Chopin pieces. Miss Lunde's pianism is of the solid order, characterized by clarity and vigorous life. Her finger dexterity is marked and her dynamic powers wide. She gave clear exposition to the work of the Norwegian composer, a score modern in concept, original and cleanly designed. Less impressive was the Bergsma music, three brief sections, none particularly eloquent melodically, though well constructed and played effectively. The Beethoven sonata had some erratic rhythms, flaws in an otherwise thoughtful and poetic version. An audience of good size applauded warmly. D. N.

Manfred Hecht, N. Y. debut, Oct. 8, A.—Though he has been heard in opera and oratorio, the baritone appeared for the first time in a New York recital. His well trained vocal equipment and the musicality of the artist were evident in the program, which extended from such rarities as Vom Dreissigjahrigen Krieg by Selle (1559-1663), arias by Gluck, Miniscali and Lully, through songs by Schubert, Loewe and Hugo Wolf, to such contemporaries as Helfman, Kosakoff (whose Mother Goose Suite was a premiere hereabouts) and Dougherty. Dello Joio's TheCreed of Pierre Cauchon from the opera The Triumph of Joan, was an interesting and modern excerpt. The wide gamut of his program was traversed with pronounced success, musically and vocally, and an almost sold-out house requested many encores. Leo Taubman was a sensitive piano associate. H. W. L.

Bernice Reaser, Oct. 8, E.—Returning to the Town Hall stage after a four-year absence, the pianist included in her program the Andante and Variations of Haydn, Bach's Chaconne arranged by Busoni, two works of Brahms, Sonatine of Ravel, two Chopin etudes, and the Sonata in F sharp of Scriabine. Much of her program was performed in a weighty manner which caused inherently lighter works, such as the Ravel piece and the C sharp minor Etude of Chopin, to sound dull. But this style of playing suited much of the Brahms Rhapsody, op. 79, No. 2, and in contrast to the pianist's later work the opening Haydn score was given the gentler reading it requires. E. S. B.

Josette and **Yvette Roman,** N. Y. debut, Oct. 8, E.—The sisters, born and educated in Paris, form a tcehnically adroit piano duo. In French music such as Milhaud's Scaramouche suite, Debussy's Lindaraja and Ravel's Feria (from Rapsodie Espagnole), they achieved sparkle and animation. Usually, their playing showed mostly neatness, accuracy, and a subdued gentleness. The lack of spirited rhythm, of real crescendi and decrescendi, devitalized Bach's sturdy Fantasy in C minor and Mozart's sprightly D major Sonata. In Liszt's Hungarian Rhapsody No. 12 and Saint-Saens' platitudinous Polonaise (a first performance), there were some brittle or harsh sounds. Yet there was admirable tinting in Wesley La Violette's Lunar Rainbow, a new and pleasantly picturesque night-piece; and portions of the Schumann-Debussy Etudes en Forme de Canon gave further evidence of an emerging lyricism in the pianists' teamwork. E. B.

Dorothy Eustis, Oct. 11, E.—The pianist's fourth New York program had as its feature the Dance Sonata of Marion Bauer, and included two works of Bach in transcription, the Sonata in D minor of K. P. E. Bach; Sonata in E flat, op. 81a, by Beethoven; Prelude, Chorale, and Fugue of Franck; Night Winds and Clouds, by Griffes; and a Chopin group. Miss Eustis seemed most adept in the execution of intricate finger runs. Color and expression did not emerge sufficiently in the K. P. E. Bach piece and the Beethoven sonata; the approach was too physical, and the works were sometimes overpedalled. The Bauer score was done with more real thought, and its slow movement in particular merited the attention it received. The Griffes excerpts were treated with the wit and coloring needed, Clouds being the more consequential. The taxing Franck trilogy failed to achieve complete grandeur of style, but was one of the better readings. E. S. B.

Judith Doniger, Oct. 12, E.—The soprano's well-chosen program featured a fine closing group by contemporary Americans, and included songs of Marx, arias of Cilea and Mascagni, five Shakespeare songs by Castelnuovo-Tedesco, the Andenken and Busslied of Beethoven, and two Bach arias. Overcoming an

initial nervousness evident through tremolo and faulty intonation in the Bach and Beethoven, the artist rose to the demands of the Shakespearean settings with surer and steadier vocal work, and revealed substantial expressive gifts in the Marx songs and in Eyes That Last I Saw in Tears by Noel Sokoloff. She also demonstrated a special aptitude for the gentle humor of Maybe, by Sergius Kagen, and particularly of Men, by Irving Mopper. Robert Payson Hill accompanied. E. S. B.

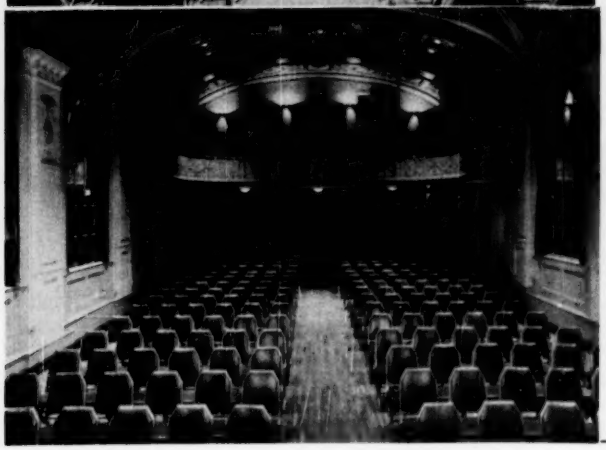
Melvin Ritter, Oct. 13, E.—His third recital in Town Hall found the violinist playing a program of substantial sort, including the Corelli-Léonard La Folia, Bach's unacompanied Sonata No. 1 in G minor, the Franck Sonata in A major, Prokofieff's Concerto No. 1, Beethoven's Romance in G and Ravel's Tzigane. The seriousness of approach, tonal breadth and technical command were evident in the negotiation of the Corelli and Bach works, carefully and somewhat deliberately set forth. In the Franck Sonata, well abetted by Jean Kirstein, his piano associate, a more mellow and convincing reading was provided—the idiom seeming especially congenial to the performer. Here his tone had increased sensuous beauty and appeal. The applause that greeted him was enthusiastic. A fine talent that needs greater spontaneity was revealed by this list. R. M. K.

Virginia Reinecke, N. Y. debut, Oct. 14, A.—A recent soloist with the Baltimore Symphony under Reginald Stewart, Miss Reinecke included in her program the French Suite No. 5 of Bach, the Phantasie, op. 17, of Schumann, three works of Chopin, L'Isle joyeuse of Debussy, and two Ravel pieces, and featured the short Gavotte of Howard Thatcher in a first New York performance. The artist gave good readings of the Chopin and of the impressionist pieces, especially the beautiful Oiseaux tristes of Ravel. The episodic character of the Schumann work was hardly helped by the pianist's weighty approach; there were also underlinings and false stresses that interfered with its continuity, although the poignant closing section was well done. The fine Sarabande of the Bach suite showed Miss Reinecke to be capable of steady and expressive music-making; the pleasantly uncomplicated Thatcher Gavotte received in addition the touch of humor it required. E. S. B.

Francine Falkon, Oct. 15, A.—Brilliant qualities of voice and notable progress in artistry marked the work of the attractive singer, in her third New York recital since her debut in 1947. Though the contralto evidenced careful schooling, there was added spontaneity in delivery, which revealed development of her innate sense of interpretative values. Commencing with arias of Bach and Mozart, she showed further versatility in a group by Bruckner, Marx, Erich Wolff, Castelnuovo-Tedesco, Strauss and two impressive Brahms numbers, the last pair with viola obbligato by Bernard Ochs. The program continued with five unusual songs by Kilpinen and Medtner, and an effective English group, including The Seal Man, Rebecca Clark; Lover in the Dictionary, Celius Dougherty; The First Psalm, Fenton and Bone; A Partridge in a Pear Tree, Daniel Pinkham and I Met Dame Fate, by Rhea Silberta, who is also the young artist's coach and vocal mentor. At the piano, Donald Aumont Smith played splendid accompaniments. M. C.

Aeolian Trio, N. Y. debut, Oct. 15, 5:30 p.m.—This recently formed and highly promising trio includes Carl Mosbacher, pianist, Werner Torkanowsky, violinist, and Lorin Bernsohn, cellist. Their playing was best suited to music which demanded less than the ultimate in depth or intensity. In part, both Mozart's frequently joyous Trio in E major (K. 542) and Beethoven's essentially humorous Variations on the song, "Ich bin der Schneider Kakadu," were performed with the requisite verve and rhythmic preciseness. The thin sound and clean balance of the ensemble had just the right hint of dryness for the academically contrived tranquility and

(*Continued on page 20*)



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Vinay's Tristan, New Stagings of Magic Flute and Chenier on Coast

By Charlotte Hiller

SAN FRANCISCO.—This year's San Francisco opera season has had many novel features. As this report goes to press, Barber of Seville, postponed on account of President Truman's speech from the stage of the Opera House on Oct. 17, Suor Angelica and Salome, Madama Butterfly, Manon Lescaut and a new production of Parsifal are still to be presented. But there have been a number of "firsts" for San Francisco, and in some cases for the U. S. as well.

With a competent cast assembled for Tristan und Isolde, a fine performance was virtually assured. Ramon Vinay sang not only his first Tristan but his initial part in German. What slight hesitancy the singer had in delivering the text will, with more experience, soon have disappeared. Possessing a brilliant voice of clearly virile timbre which obeys all his intentions, and being also a sensitive and skilled actor, he presented an absorbing study of a thoroughly believable human being. This time Tristan's third act music, often seeming overly extended and tiresome, was there because it really belonged. In this scene particularly, Mr. Vinay was superbly supported by Sigurd Bjoerling, who made his American debut as Kurwenal. Voice, musicianship and appearance eminently qualify this singer for this and many another important part.

Kirsten Flagstad's Isolde had all the unsurpassed qualities familiar from her appearances here in previous years, but in this case an added ease of delivery. Tonally and in rich meaning, it was a rare achievement. Brangaene is one of Herta Glaz's best roles, and certainly the most taxing she has attempted in San Francisco. This singer's vocal capacity and delivery seem to respond to the challenge of a task. Few explore their parts to the same degree and act them out with her sense of meaning and style.

King Marke was sung impressively by Deszo Ernster, making his San Francisco Opera debut, and, in the repeat performance, very ably by Désiré Ligeti. Both endowed their characterizations with commanding dignity and affecting compassion. Versatile George Cehanovsky sang a fine Melot. James Schwabacher and Hubert Norville appeared once each as the Shepherd and as the Sailor's Voice. John Ford as Steersman completed the cast. William Wymetal was the competent stage director.

The best singers can not make a performance of Tristan und Isolde memorable without a conductor of eminent stature. Jonel Perlea's inspired leadership from the pit brought out all the score's lucidity, delicate beauty and passionate grandeur.

Otello Impresses

In the first performance of Otello, Vinay in the name part confirmed the impression gained from his Tristan. He is a first-rate singer, and in addition to a commanding stage appearance, presented the role dramatically, with the right degree of emphasis and restraint.

Less original in her approach to acting, Renata Tebaldi's singing nevertheless was of unusual caliber as Desdemona. Her voice, even more than in the earlier Aida, was revealed as one of the most beautiful dramatic sopranos to be heard today. This young singer's technical mastery of shadings, phrasing and modulation of tone is admirable.

Giuseppe Valdengo sang the part of Iago beautifully and with spirit. In supporting roles, Alice Ostrowsky as Emilia, Désiré Ligeti as Lodovico, George Cehanovsky, James Schwabacher, Alessio De Paolis and Robin Nelson contributed fine performances.

The cooperation of soloists, orchestra and Kurt Herbert Adler's splendidly schooled chorus, under Fausto Cleva's sure baton, brought the happiest result.

Magic Flute Produced

The first San Francisco production of Mozart's The Magic Flute, in Ruth and Thomas Martin's English version, was less exciting. The orchestra under Paul Breisach's understanding and affectionate direction realized the greatest expectations. But the singers did not all succeed so well. Uta Graf, as Pamina in the first performance, and Yi Kwei Sze, the Speaker, proved themselves competent Mozart interpreters. Charles Kullman, as Tamino, sang his part correctly and in style, but his voice lacked something in carrying power and lustre. This cannot be said of Deszo Ernster's Sarastro; his tones rolled out, rich and effortless, but the control necessary to assure accuracy was missing at times. Sari Barabas, making her American opera debut as Queen of the Night, achieved her difficult coloratura passages creditably, but in sustained melodic lines her singing was less satisfactory. Other principals were John Brownlee as a droll Papageno and Geraldine Williams as an appealing Papagena.

Unfortunately, the stage settings reflected neither magic nor familiarity with the work's style and intentions.

SCENE FROM SAN FRANCISCO NOVELTY . . . John Brownlee, as Papageno, and Geraldine Williams as Papagena, in the new production of The Magic Flute.

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They prevented the singers, and thus the audience, from ever getting into the spirit of Mozart's *singspiel*. If in future seasons this condition should be remedied, the result should be much more gratifying.

Puccini's La Boheme is never absent from a San Francisco season and always draws a full house. Those who came to hear Bidu Sayao in one of her most appealing parts, as Mimi, were richly rewarded. Giuseppe Di Stefano's fine singing and easy stage manner as Rodolfo deserves as much credit. Uta Graf sang Musetta's music in a manner appealing, though a bit cold. Baccaloni dealt with the roles of the landlord and of Musetta's admirer with his usual gusto. One rarely hears a better balanced quartet of bohemians than was assembled on this occasion—Di Stefano, Enzo Mascherini as Marcel, George Cehanovsky as Schaunard, and Italo Tajo as Collins. In smaller parts were heard Max Lorenzini, Colin Harvey, Caesar Curzi and Michael Kersnar. The chorus, directed by Kurt Herbert Adler, sang and acted as expertly as we have come to expect. Armando Agnini was the stage director; and Karl Kritz the circumspect, alert conductor.

Andrea Chenier Is Novelty

Giordano's Andrea Chenier is one opera that needs to be done well or not at all. For its score contains some moving and melodious passages, but others that are something less than memorable. In its revival here, Cleva presented an altogether lovely, spirited performance. Licia Albanese sang Madeleine enchantingly, and Mario Del Monaco as Chenier showed that he is, indeed, a lyric tenor of great promise. Robert Weede's Gerard was the center around which the performance moved, due to his penetrating characterization and beautiful, effortless singing of the part. Yi Kwei Sze, a fine, subtle musician, sang the parts of both Fleville and Dumas beautifully. Ralph Herbert's Mathieu was not only a clever piece of acting but revealed a voluminous, well trained baritone. Countess de Coigny was assigned to Claramae Turner, one of our most resourceful contraltos. Armando Agnini's stage direction creditably sustained interest in the work. The chorus, under Adler's direction, coped admirably with its varied assignments.

Coast News

Rudolf Bing, director of the Metropolitan Opera Company, here for a short visit, attended a performance of Verdi's Aida, and in a press conference indicated that various problems arising from the San Francisco and New York opera seasons, with singers employed during both, could be worked out by co-operation.... Boris Goldovsky gave a Town Hall lecture Oct. 10, on Opera As I Like It. ... Ruth Slenczynski Scholarship Fund has been established by sponsors who wish to remain anonymous. A $250 scholarship will be awarded each year to the best piano student produced by the Mercy School of Music in Burlingame, Cal., whose piano department Miss Slenczynski heads.

Resnik to Tour Europe Again

Regina Resnik, who made her first continental European tour last summer —appearing in Sweden, Denmark and Norway—was immediately reengaged for next season, when her tour will be a much more extensive one, also including France, Holland and probably Austria and Italy.

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FCC Color Video Ruling Results in Two Lawsuits

Considerable controversy has followed the announcement made by the Federal Communications Commission on Oct. 11, after lengthy hearings, that it had settled on standards for color television to become effective Nov. 20, 1950. As is well known, its decision was in favor of CBS' field sequential system of color, ruling out the dot sequential system of RCA, and the line sequential one of Color Television, Inc.

The immediate impact on the television industry was one of confusion and conflicting reactions, not to mention the disgruntled reception of the news by approximately 8,000,000 set owners throughout the country. The latter were concerned when they learned that color cannot be shown on the present black-and-white sets unless they acquire an adapter at an estimated cost of between $30 and $50, and a fan-like converter that sells for about $75 or $100 at the present time. Some manufacturers indicated that they were prepared to market converters; but others took the stand they were not going to convert TV receiver production at this time.

Both the Radio Corporation of America and the Pilot Radio Corporation have filed separate court suits seeking to prevent the Commission's order from becoming effective. The companies charged that the decision was "arbitrary, capricious and contrary to the public interest." They asked temporary restraining orders pending trial for permanent injunctions. There were even rumors that the controversy might come up for investigation before a Congressional Committee.

With the exception of several of the smaller instrument firms, the attitude of manufacturers has been almost invariably opposed to the decision of the FCC.

Whether court proceedings will be able to stall development of the color process is an interesting conjecture. The FCC's lawyers do not think that this will be the case for any considerable period, it is reported. The Commission is well aware, however, of the possible prospect of an indefinite delay in color because of coming lengthy proceedings on bracket switch standards, and because of the opposition of the set manufacturers.

Statement by CBS Head

In rebuttal to the storm of condemnation, Frank Stanton, president of CBS, stated that the network did not want the future of color television to fail into the hands of any self-appointed group, "meeting in secret behind closed doors," and that CBS intended to do everything they could "to prevent anyone . . . from blocking television and keeping it from the American public."

In a move to allay confusion among set dealers, the Radio Television Manufacturing Association TV committee held a special meeting recently in New York. Its purpose was to outline a public relations campaign, with a continued emphasis based on black and white TV sets.

In its decision, the FCC said it had acted as "guardian of public interest" and that color television could not be postponed any longer. By the decision 8,000,000 sets, already purchased, are affected, and the Commission stated they did not want to wait until still more sets would be made partially obsolete.

At the same time, the FCC left the door open to possible hearings on the so-called "compatible" color systems (those by which receivers will be usable for both black-and-white and color images without an adapter and converter). RCA has done considerable work on such a system, and is the chief rival of CBS for color TV.

It is considered significant that the FCC pointedly referred to the continued desirability of an experimental quest for a compatible system by the industry, in three separate color documents which it issued recently. This was done, in fulfillment of Chairman Wayne Coy's stated policy, at its executive sessions which led to the Commission's latest color report. In orders refusing RCA a delay on CBS color standards, and in the latest color report, the commission emphasized that an improved and compatible color system would get an airing from the commission, with indications of acceptance if no serious dislocation of receivers in the nation's homes resulted, and if the system is better than that of CBS.

Nature of CBS System

However, despite *pros* and *cons*, CBS' color television produces a generally attractive picture. The colors are soft and not garish, and are much easier on the eye than black and white television.

When the adapter, which is shaped something like a shoebox and in size comparable to a very small radio, is plugged into the TV set, it reduces the number of "scanned" lines on each screen from 525 lines used for ordinary telecasts to the 405 lines required by the CBS system. Then, in addition to the adapter (in order to receive and view color pictures) a converter is necessary. This is a whirling motor-driven disc that slides in front of the TV screen and filters the pictures through red, blue, and green colors at such a high speed that they are blended by the human eye into a full color picture.

The mechanically spinning disc is responsible for the high standard of CBS color pictures, although it limits their size. The diameter of the disc must be twice the size of the desired picture. When the original black and white screen measures twenty inches, the most practical color picture will only be twelve and one-half inches in size. Technicians, both at CBS and RCA, are working on an electronic, direct-view color tube that may eventually permit color screens of any size. It is almost certain that the final form of color TV will be all-electronic. It is pointed out that black-and-white TV, in its infancy about 1927, also used a revolving disc, which was later discarded.

Despite the furore attendant on its birth, color TV—which has such immense possibilities for the televising of opera and other musical forms of art—is probably here to stay in some form or other. CBS intends to start some 20 hours of color broadcasts under its system soon—possibly in December—but this will take place during daylight hours or late at night. It will continue to send out black-and-white video the rest of the time. The other main networks have not indicated that they will utilize the CBS system.

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THE DANCE: By ROSALYN KROKOVER

A TRAGEDY IN VERONA . . . A new ballet by George Skibine set to music by Tchaikovsky. It is scheduled for premiere by the Marquis de Cuevas' Grand Ballet on Nov. 7.

Roland Petit's Les Ballets de Paris returned to New York on Oct. 9 with but one new work—Les Forains—for its season at the National Theatre. A second one—Les Demoiselles de la Nuit—had been promised but, because of the length of the program, had to be dropped. Otherwise a repetition of Carmen and L'oeuf a la coque (The Boiled Egg) were offered.

Les Forains, a story by Boris Kochno, translated The Strolling Players, is just that—strolling. It is an atmospheric piece set to a pertinent score by the contemporary French composer, Henri Sauguet. The performers, apparently tired and perhaps hungry, stroll onto the stage, set up shop, rehearse a bit, put on their show for a few passers-by—evidently this is a free show—pack up and shove off for the next stop. As in most of Petit's work, the choreography is thin and the accent is mostly on entertainment. There are two impressive acrobats—Danielle Darmance and Jack Claus. Petit himself is the Magician, and there are the usual Siamese Twins, a Veil Dancer, Clown, Freak and Sleeping Beauty. The scenery and costumes, by Christian Berard, were for the most part effective.

Marchand's Carmen

While Renee Jeanmaire, the original Carmen, is recovering from a knee operation, Colette Marchand has been dancing the role. Miss Marchand was nothing short of a sensation here last year as the Boiled Egg. Her magnificent legs and music hall-like coquettish gestures had everyone's head spinning. But her Carmen falls short of the dramatic demands of the role. She isn't Carmen but is trying hard to act like Carmen; and hers is a very unconvincing approach. Technically, the famous bedroom adagio was handled with skill. Otherwise the production was very much the same as it was last year, with Petit attempting to be the most exciting Don Jose that ever walked on any stage.

The art work by Antoine Clave is just as impressive as it appeared to be at first. The company, however, according to our standards, falls more into category of entertainment than ballet as an art form. From the one new work performed it was impossible to judge if Petit had made any artistic progress since his first visit here. There is no doubt about his talent, but the direction is uncertain.

Ballet D'Action Bows

A new group calling itself Ballet d'Action, with Herbert Ross and John Ward, co-directors, made its New York debut under the auspices of the Choreographers' Workshop on Oct. 14 at the Y Dance Center.

Mr. Ross will be remembered as the choreographer of Caprichos, which was so enthusiastically received when it was presented by Ballet Theatre last season. The small company's talented dancers include Ilona Murai, Iona McKenzie, Alice Temkin, Marta Reckett, Joseph Stember, Alfredo Corvino and Ross himself. Of the four ballets presented, The Thief Who Loved the Ghost was a joint choreographic effort by Ross and Ward, The Rose House was by Ward, and the final two, Pierrot and the Moon and The Black Cat were by Ross.

Here is one of the most promising ballet teams we have yet encountered. Ross and Ward have imagination, originality and are artistically sensitive. Whatever weakness their works might have had, one looks forward to their development. Ward's sets and costumes were consistently excellent, unusually so.

The Thief Who Loved the Ghost was an original enough idea and in a more spacious setting, with a better musical score, it might be very effective. The Rose House, based on a Japanese Legend set to Ravel's Introduction and Allegro for Harp and Strings, was an extremely sensitive and charming impressionistic work and, but for a few measures toward the end, when the action seemed out of place with the music, it was an extremely well-integrated piece beautifully danced by Alice Temkin, Herbert Ross, Ilona Murai and Iona McKenzie.

Pierrot and the Moon, based on classic situations in early Italian comedy showed Ross' clever hand at subtle humor, and some not so subtle, but it suffered from length. Stravinsky's music was well-suited to the action. The Black Cat, adapted from Edgar Allan Poe's story, listed as a horror ballet, was not very horrifying, although it, too, had its points.

Book on Ballet Technique Issued

A new and thorough book on ballet technique, issued by the Kamin Dance Publishers, is the Technical Manual and Dictionary of Classical Ballet, by Gail Grant. To our knowledge this is the first time that the three schools of technique —Russian, Italian and French—have been given a comparative study. The basic positions and terminology are the same in the various schools, but the main difference lies in the approach, line and style.

The Russian school, here, is based on the Vagonova method, and the Italian on Cecchetti's. All of the terms, of course, are in French, and each entry is followed by a detailed phonetic breakdown of the term to assist in the correct pronunciation. This book is invaluable for the teacher as well as the serious student of ballet.

Dance News

General lectures for the month to be given at La Meri's Ethnologic Dance Center are History of the Spanish Dance on the third by Di Falco; Films of the Dance in India and Spain on the 17th by D. D. Livingston and Japanese dance will be discussed by Lais on the 24th. . . . Rita and Rozzino gave concerts at the Teatro del Ridotto in Venice and the Teatro Garibaldi in Treviso recently. . . . Janet Collins and Ray Harrison are the leading dancers in the new Cole Porter musical, Out of This World. . . . Two additional Y Dance Audition Winners are Miriam Cole and Virginia Copeland. . . . The East and West Association is looking for suitable dance and entertainment programs for children which will combine good fun, high artistic standards and interpretation of particular peoples and cultures. Dancers and musicians interested in presenting such materials are invited to communicate with the Association at 62 East 45th Street, in New York.

Jean Babilee and Nathalie Philippart will not be with the Grand Ballet Company after all, according to the Marquis de Cuevas; nor will their ballets be included in the repertoire for the current American engagement.

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SILHOUETTES By MARY CRAIG

The Popular Style of Song and Its Demands

With opera and concert singers appearing increasingly in feature radio and television programs, a new degree of versatility is required of today's vocalists. They must be able to "swing" a popular ballad as well as interpret an opera or oratorio aria or give the proper style to Lieder and French art-songs. Now that famous plays and best-selling books are receiving elaborate orchestral dress and are emerging as musical dramas in a style half-way between opera and the revue stage, it seems as if everyday speech and traditional vocal expression were merging into a sort of classic idiom of the day.

Recently a survey was begun by this department to discover the most notable trends in the song field. Among those queried, Amy Ellerman, noted concert and oratorio singer and voice teacher, said that she believed the popular side of music was definitely growing more prominent. The Montana-born contralto began her career as a guest pianist with symphony orchestras, later studied 48 roles for opera (singing many of them), appearing in festival and oratorio performances and opera here and in Europe, making many recordings, and serving as soloist for many years at the First Presbyterian Church, New York.

Even while engaged in these endeavors, she studied the popular field as well. As Miss Ellerman tells it, "I learned about its importance and the need of intensive training in this line not only from personal engagements but also from working with Irene Dunne, who was my pupil for a long time. I was with her for her first screen test and observed that specialized technique," she said.

A Three-fold Duty

The diversity in place and assignment has afforded Miss Ellerman a broad view of singer requirements as well as teacher obligation.

"I believe that the teacher who undertakes the training of a young talent

AMY ELLERMAN

should consider career guidance a principal part of the work," she continued. "Adequate supplemental instruction should be supplied; languages, too, are vital in vocal progress and besides actual technical aspects of vocalization and repertory, the pupil ought to have the elements of dramatic-stage deportment and some fundamentals of musicianship. Specific coaching is necessary for the popular field. For this, I urge my students to take, as far as finances permit, various supplemental courses, and I choose for them the services of top arrangers, dramatic teachers and general production people. This, to my mind, is the duty of the vocal teacher and second only to the actual work in training the voice. Everyone knows the demands of the Gilbert and Sullivan operettas for fine stage and musical authority; the modern scores are more exigent than these and many of the classic operas.

"The third duty of the teacher is sometimes hotly debated. It is that of helping the pupil get 'jobs.' It must be clearly understood that there should be no interference with the prerogatives of legitimate agents and managers; but a teacher who has experienced a many-faceted personal career has involuntarily made numerous valuable contacts. When I see the sacrifices these earnest young singers are making to attain artistry, some of them actually going hungry, I feel one must utilize every contact and co-operate in every possible way with the people who have control of singing engagements.

"As a result of these three duties, I am busy from early till late, and the phone is rarely silent. But it is worth the labor—and often really a joy—to see young artists moving into security and prominence because of their knowledge of the music in vogue. The Broadway theatre is becoming as familiar to me as the Metropolitan. It is a reciprocal field, often bringing actors of the legitimate stage into the studio work to balance the endeavors of the vocalists."

Don Carlos at Academy of Music

Verdi's Aida, with the same cast as in the recent Carnegie Hall production, opened the Brooklyn Grand Opera season on Sept. 30 at the Academy of Music, Brooklyn. Leading singers included Lidia Serafini, Aida; Mario Cozzi, Amonasro; Lloyd Harris, the King; Eleanor Knapp, Amneris; Francesco Battaglia, Rhadames; Valfrido Patacchi, Ramfis; Adrian La Chance, a Messenger; Beatrice Fairshaw, a Priestess. Anton Coppola conducted.

Oct. 7 brought the "Twins," with Cavalleria Rusticana presenting Mme Serafini as Santuzza; Anne Howland, Lola; Maria Pasca, Lucia; Gabor Carelli, Turiddu; and Bernard Green, Alfio. For Pagliacci, the cast included Francesco Battaglia, Canio; Helen Spina, Nedda; Angelo Santarosa, Tonio; Mernard Green, Silvio; and Adrian La Chance, Beppe. Gabriele Simeoni conducted.

Much interest was aroused by the revival of Verdi's Don Carlos on Oct. 14. In the audience were to be observed many music notables from the Manhattan side of the river. The director chose a well-integrated cast, with Rosalia Maresca, a sweet-voiced Elisabetta; Eleanor Knapp, a brilliant Princess Eboli; and Frank Eckhart, vocalizing at times unevenly but with resonant top notes, as Don Carlos. The lower-range voices were musically satisfactory, Claudio Frigerio singing splendidly as Rodrigo; Philip Curzon as the Monk, and Valfrido Patacchi a fine Philip II.

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The supporting roles were also admirably sustained by Lloyd Harris as the Grand Inquisitor; Salvina Dantes, doubling as the Page and a Voice; Beatrice Fairshaw as Countess d'Aremberg; and Adrian La Chance, the Herald. Anton Coppola held the ensemble well in hand and was able (with effective choral contrasts and some good orchestral playing) to keep the dramatic and musical interest alive in an opera with splendid pages but many passages on the dull side. Stage sets and costumes in glowing colors added to the impact of the work.

M. C.

N. Y. City Opera Presents Newcomers in Aida

Aida was sung by the New York City Opera on Oct. 19, this being the season's first presentation of the Verdi work. It contained some fine individual singing, although the ensemble was weaker than is usual in the City Center performances. Most effective was Dragica Martinis in the title role; she gave a performance that was exciting and moving vocally, as well as dramatically. Hans Beirer as Rhadames sang competently, but several slips in stage action detracted from the effectiveness of his characterization. There were two well-sung debuts: Bette Wermine as Amneris, and Gladys Spector as the Priestess. Miss Wermine's really lovely voice was heard to increasing advantage as the evening went on, and her dramatic understanding of this role was excellent. Lawrence Winters, in a remarkable portrayal of Amonasro; James Pease, Oscar Natzka, and Edwin Dunning completed the cast. The orchestra under Mr. Halasz' direction was brilliant, but the chorus action and ballets were at times imperfectly worked out.

G. B.

Lausanne Plans International Contest for Opera Singers

LAUSANNE, SWITZERLAND.—The City of Lausanne is organizing an International Competition for Opera Singers, to be held from Jan. 6 to 10, 1951. This is being done in collaboration with the Association des Interets de Lausanne, the Municipal Theatre, the Conservatory of Music, and Radio-Lausanne. It is open to all professional opera singers of any nationality born after Jan. 1, 1919. There will be a private elimination test at the Lausanne Conservatory, Jan. 6 through 8, at which contestants must present a repertory of five arias or operatic scenes from which the jury may select; and a final examination in the Municipal Theatre on Jan. 9 and 10, at which contestants will appear in makeup and costume, latter to be loaned free. Prizes in six categories, soprano, mezzo-soprano, contralto, tenor, baritone, and bass, will be awarded, each to consist of 500 Swiss francs (about $115) and a certificate. One of the chief purposes of the contest is to bring the winners to the attention of opera managers and other experts who will attend the final auditions.

The contestant, should he win a prize, is bound to accept a contract offered by the organization committee for two performances at the Lausanne Municipal Theatre during the 1951 season, in a role chosen from his repertory, and it is stipulated that the fee for each performance shall be 250 Swiss francs.

Details of enrollment (which must be received before Dec. 15 next), may be obtained by addressing Concours International pour Chanteurs d' Opéra, Conservatoire de Musique, 6 rue du Midi, Lausanne, Switzerland.

ASCAP Dinner Given for UNESCO Copyright Experts

The American Society of Composers, Authors and Publishers (ASCAP) were hosts at a dinner in honor of the Committee of International Copyright Experts of the United Nations Educational, Scientific and Cultural Organization (UNESCO) Oct. 25, in the East Room of the Hotel Mayflower in Washington, D. C. Speakers were Luther H. Evans, Librarian of Congress and U. S. delegate to UNESCO; Herman Finkelstein, general attorney of the Society; and Valerio de Sanctis, delegate from Italy. Otto A. Harbach, president of ASCAP, presided. Co-hosts with Mr. Harbach were members of the ASCAP board of directors. Rudolf Friml, composer-pianist and ASCAP member, flew from the West Coast especially to attend the dinner and to play some of his compositions. Irving Caesar, ASCAP board member, sang some of his Songs of Friendship. Other volunteer entertainment was provided by Victor Borge, Danish-born pianist and comedian; Grace Panvini, coloratura soprano; and Garfield Swift, baritone of Washington, D. C. Songs in the native languages of the UNESCO delegates will be heard.

UNESCO delegates for whom the dinner was given were: Amil Artus, Turkey; J. L. Blake, United Kingdom; G. H. C. Bodenhausen, Netherlands; P. Bolla, Switzerland; Marcel Boutet, France; Natelio Chediak, Cuba; Luther H. Evans, USA; German Fernandez del Castillo, Mexico; Torben Lund, Denmark; W. P. J. O'Meara, Canada; Pierre Recht, Belgium; Kurt Runge, Germany; Valerio de Sanctis, Italy; John Schulman, USA; Dr. N. C. Sen-Gupta, India; Armando Vidal, Brazil; and Judge Charles E. Wyzanski, USA.

Other distinguished guests included representatives of the United Nations and of foreign embassies and legations, and officials of United States Government departments and agencies.

De Sabata Stay Extended

Victor De Sabata, Italian conductor, who was released from Ellis Island by order of Attorney General McGrath, has been granted an extension of stay until Nov. 11. The conductor was reported to have applied for another six-month visa. He came here to fill a four-week engagement with the Pittsburgh Symphony beginning Oct. 27.

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Chicago Symphony Opens Jubilee

By René Devries and Dosha Dowdy

CHICAGO.—The opening concert in the Chicago Symphony Orchestra's Diamond Jubilee (60th) season, with Rafael Kubelik making his debut as permanent conductor, was a success. The opening Bach Suite No. 4, in D major, gave opportunity to the woodwinds to shine, well seconded by the string sections. The brass department, however, injected some rough tones in an otherwise nearly perfect performance. The hit of the evening was the first presentation at these concerts of Bartok's Music for Strings, Percussion and Celesta. Tonal colors of variegated sort made the presentation a succession of joys. For the latter half, the new conductor chose the Brahms Fourth. This reading neither reached heights nor did it fall by the wayside. The performance was literal and correct, if it lacked somewhat in depth of interpretation. All in all, however, the opening concert presaged well for those to come. Mr. Kubelik was given a genuinely warm welcome from the capacity audience. The occasion was made more brilliant by the newly and attractively redecorated hall.

Rieti Symphony in Local Bow

The second pair of regular Symphony concerts (Oct. 20 and 21) opened with Mozart's Masonic Funeral Music, played in commemoration of Frederick Stock, who passed away Oct. 20, 1942, and continued with the same composer's Symphonies in G minor and E flat minor. One felt that the readings of the latter were somewhat lacking in tonal color, as a whole. In its American premiere, Vittorio Rieti's Fifth Symphony, however, was performed very effectively. The score is skillfully orchestrated, and consists of three movements, Allegro giocoso, Andante tranquillo, and Presto. Thematically it is alive though the melodies are not particularly original, or the rhythmic content too subtle. Admirable performances of Moussorgsky's Prelude to Khovantschina and Pictures at an Exhibition closed the concert.

Orchestra Hall Recitals

The Musical Arts Piano Series was opened on Oct. 17 by the distinguished English pianist, Solomon, whose superior artistry had been recognized last season when he was presented on the same series in an all-Chopin program, and was heard in a Beethoven concerto with the Chicago Symphony Orchestra. The pianist drew a large audience of discriminating music lovers to hear him interpret Haydn and Beethoven sonatas; Schumann's Kinderscenen; pieces by Debussy, played exquisitely; Henselt's charming etude, "Si oiseau j'étais"; and Liszt's Rhapsody No. 12, done with an elegance not usually associated with it. The recital was memorable for Solomon's excelling performance of the Beethoven Sonata, op. 111—truly great playing, well matching this noble work.

Isaac Stern's recital impressively opened the History and Enjoyment of Music Series (Section 1) in a distinguished program of Bach, Ravel, Vieuxtemps, and sonatas of Brahms and Bartok, throughout which artistry of the highest order prevailed.

Ferruccio Tagliavini was in his usual splendid voice when he was presented on the Zelzer series, Oct. 15. The audience demonstrated with zest, their particular enjoyment of favorite Italian songs and operatic arias, which are the popular tenor's forte.

Ervin Laszlo, young Hungarian pianist, made his Chicago recital debut as the opening event of the music season before an interested audience. Though only 18, he showed talents far above average in the opening Bach-Busoni Chaconne, and indeed throughout his recital. It was therefore disappointing to note—in addition to some beautiful and mature playing—other instances of overpedalling, shallow interpretation and questionable taste in programming. One hopes that he will turn into a full-fledged and mature artist, for he has many of the requisites.

ISCM Concert in Chicago

The International Society of Contemporary Music re-established its Chicago chapter and gave its first concert of the season at Fullerton Hall on Oct. 15. It was heartening to see the revival of this chapter, and, more so, the size of the audience which turned out to hear the difficult fare.

The program brought brilliant performances by the Walden String Quartet (of the U. of Illinois) of String quartets by Wallingford Riegger, Charles Ives and John J. Becker. The Ives work was played at the University of Chicago Mandel Hall series last season, and again impressed the reviewer with the extraordinary gifts of this composer. Ives has a splendid knowledge of inner form, his dissonances are not grating to the ear, and there is variety in his rhythms. It is programmatic music, and used patriotic songs and hymns, which do not detract from the value of the score. Much enthusiasm greeted the playing.

Riegger's music is percussive and rhythmically complicated. An especial burden is placed upon the cellist by having his low string tuned to A, and making him remember that nine semitones, up to the G string, are in entirely new locations. Robert Swenson solved the difficulty with apparent ease.

Mr. Becker's Soundpiece No. 4 is, in form, not unlike the classics, but makes use of more clashing and grating juxtapositions. He brings many moods to his music; there is plenty of originality (with the possible exception of his rhythms) and he knows how to write for the strings. The work created much enthusiasm and composer and performers were recalled many times.

Pro Musica Honors Otterstrom

One of the most gifted and diligent of Chicago's musical entities, the Pro Musica Trio, was presented by the Chicago Chamber Music Society in the first concert of its series at the Ambassador East, Oct. 11. Nina Mesirow-Minchin, pianist; Fritz Siegal, violinist; and Ennio Bolognini, cellist, paid their respects to the two hundredth anniversary of Bach's death as well as to the memory of the Chicago composer, Theodore Otterstrom, by playing his transcription of the Bach Sonata in G minor with pure style, and nice attention to the fugal voices. Concluding the program was Arensky's D minor trio, florid and emotionally rich, warmly interpreted by the artists and applauded by the audience. The next concert will be on Nov. 8. J. DE L.

Rose Suzanne der Derian Heard

Rose Suzanne der Derian, lyric-dramatic soprano, made an excellent impression in a Kimball Hall recital, Oct. 11 proving a musician with a beautiful voice, complemented by intelligence and taste. Though there were occasional evidences of uneven production, Miss der Derian, musically and intellectually mature, gave convincing interpretations of early Italian songs, those of Wolff, and

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COMPOSER FETED . . . Vittorio Rieti, left, receives congratulations from Rudolph Ganz, center, and Hans Rosenwald at the tea given at the Chicago Musical College in his honor, following the American premiere of his Fifth Symphony by the Chicago Symphony Orchestra, under Rafael Kubelik, Oct. 20 and 21.

Obradors, a French group, an aria from Granados' Goyescas, and a closing group in English by Crist, Carpenter, J. Michael Diack, and Wintter Watts. Nell Thurman was the efficient accompanist.

Fine Arts Quartet in Britten Novelty

The Fine Arts Quartet gave its first concert of the season to a full house in Fullerton Hall, Oct. 18. The program comprised Mozart's Quartet in D major, No. 21 (K. 575), beautifully played; Benjamin Britten's No. 1, op. 25, first performance in Chicago; and Schubert's G Major, op. 161. The Britten work is of arresting interest, imaginative, creating atmosphere from the opening measure. There are fascinating tonalities, and clever manipulation of instrumentation and the musical content is never without focus.

ABC Quartet Competition

In a search for new music for String Quartet, the Fine Arts Quartet of the American Broadcasting Company is offering a prize of $400.00 in cash for the best composition submitted. The competition extends from October 1, 1950 to March 31, 1951, and is open to any resident of the United States or Canada. Complete details and a copy of the rules of competition may be secured from Rex Maupin, music director, American Broadcasting Company, 20 No. Wacker Drive, Chicago 6, Ill.

Among the Artists

Leo Heim, in addition to teaching a large class at the American Conservatory, has frequent engagements as piano soloist. He appeared in October as soloist for the annual Homecoming Musicale and Tea of Zeta Epsilon Chapter of Delta Omicron, of which he is a patron, at the Woman's City Club in the Fine Arts Building.

Ruth Heizer, mezzo-soprano, was presented in recital at Lake Forest College in early October. Her program consisted of German, French, Spanish, and English songs. David Burge assisted as both piano soloist and accompanist.

Alyne Dumas Lee, lyric soprano, the winner of the Michaels Memorial Music Award, was presented in an afternoon musicale at the Casino Club, by the Illinois Opera Guild, Oct. 6, and in recital in Rockefeller Chapel at the University of Chicago during the same week.

Omega King, lyric soprano of opera and television, directed excerpts from Faust, Tannhäuser, La Traviata, Aida, Bohemian Girl, and Dett's The Ordering of Moses in the Opera Festival presented by the Chicago Negro Opera Guild in Kimball Hall, Oct. 1. Miss King also sang the role of Aida in the second act of the Verdi opera, given in costume.

Dallas Season Well Booked

DALLAS, TEX. — The Dallas Symphony Orchestra, whose conductor, Walter Hendl, toured as a guest conductor of South American symphony orchestras this summer for the cultural division of Braniff Airways, will open its season on Nov. 19. Jennie Tourel, mezzo-soprano, will be soloist in Prokofieff's Alexander Nevsky on Nov. 27. Advance subscriptions for the orchestra are well up to previous years. The same is also true of the Community Course and the Civic Federation and Civic Music Association.

In the field of opera there are signs of new activity. Paul Vellucci, formerly of the Hartford School of Music, will launch a workshop opera group at Southern Methodist University, where he has been appointed a member of the faculty.

As usual, the Dallas Grand Opera Association will bring the Metropolitan Opera for an annual visit on its spring tour, for which the houses are usually sold out.

The Dallas Starlight Operetta recently closed its most successful season. Charles R. Meeker, managing director, has announced an even more ambitious repertoire in 1951.

The first oratorio performance of the season at Highland Park Presbyterian Church, under John Bumstead, minister of music, will be Mendelssohn's Elijah, with Rand Smith, new baritone soloist, singing the title role. Mr. Smith, formerly of the Revelers Quartet, is a member of the staff of radio station KRLD-TV (CBS) and will make his Dallas recital debut on Nov. 16. He also has plans to form a Dallas Opera Club, with three productions in the first season.

NASM to Hold Own Convention

The National Association of Schools of Music will not meet with the Music Teachers National Association this year, but will hold its own convention on Nov. 24, 25 and 26 at the Hotel Netheriand Plaza, Cincinnati, Ohio. A feature of the convention will be a pair of symphony concerts under Thor Johnson featuring compositions by NASM composers —an Overture by Rudolph Ganz; Howard Hanson's Symphony No. 4, with the composer conducting; and a Quincy Porter Scena for baritone and orchestra, with Mack Harrell, soloist. Speakers at the sessions include Dr. Hanson, director of Eastman School of Music; Earl V. Moore, dean of the School of Music, University of Michigan; Fred Smith, managing executive of the Cincinnati College of Music; and E. William Doty, dean of the School of Fine Arts, University of Texas. Dr. Price Doyle is president of the NASM.

U. S. Section of ISCM Elects

The Board of Directors of the U. S. Section of ISCM has elected Frederic Cohen, president for the coming year; Milton Babbitt, vice-president; Edward T. Cone, treasurer; Adolph Anderson, secretary, and Eric Simon, associate secretary.

The 1951 International Festival will take place in Frankfort on Main (West Germany), beginning June 23, 1951. The U. S. Section will not participate officially pending the resumption of normal relations with the headquarters of ISCM in London.

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NEW YORK CONCERTS

(*Continued from page* 11)

gayety of Casella's Siciliana e Burlesca. But Brahms' great C major Trio requires an emotional power and robust tone not yet at the command of this youthful group. E. B.

Fernando Valenti, Oct. 15, E.—A most musical and satisfying recital. The harpsichordist played a program of great musical and technical demands with utmost mastery of his instrument, immaculate musicianship and a rhythmical precision absorbing throughout the evening. His sense of color and variety of dynamics in a medium which usually tends to a certain sameness avoided any flagging of his audience's interest. The program, covering many styles and periods, also held continuous fascination. Works by Couperin, Farnaby, Rameau, Galles, Soler, Albeniz (all of the 17th and 18th century) led to Bach's Partita No. 1 in B flat major, interpreted with impressiveness. Five Sonatas by Domenico Scarlatti were given with utmost effectiveness. The assemblage feted the artist enthusiastically. H. W. L.

Ruth Strassman, N. Y. debut, Oct. 16, E.—Musicianship of high order was revealed by the pianist in a program which included Mendelssohn's Variations Sérieuses, Beethoven's Sonata in A flat, op. 110, Bartok's Sonata (1926), works by Mozart, Hummel, Schumann-Liszt and Liszt, and the first performance of four well-written and delightful excerpts from a Piano Suite for Young People, by Irwin Bazelon. Miss Strassman possesses an appealing tone, adequate technique, and unusual grasp of musical form and content. Equally at home in many styles, she brought to each work a sense of coherence and meaning. The Beethoven Sonata was played with inwardness and dramatic conviction, and Bartok's Sonata had a vivid performance. On the debit side, there was some loss of clarity in more difficult passages and a general tendency toward too much rhythmic impetus. These are minor flaws, however, in view of the exceptional intelligence and dignity of Miss Strassman's interpretations. C. A. B.

Wanda Krasoff, N. Y. debut, Oct. 17, E.—Miss Krasoff's first Manhattan recital showed her to be an artist of unusual sensitivity and charm. She was at her best in Mozart's Sonata in B flat major, Liapounoff's Christmas Night, and Rachmaninoff's Polka, in all of which fine phrasing and beautiful tone quality were present. The Brahms Handel Variations and Fugue were less successful. One was overly conscious of the effort being made by Miss Krasoff to master this example of pianistic virtuosity. The rapid movements of Kabalevsky's Sonatina in C major were played with appropriate sprightliness, but the modal Andantino seemed a bit stiff G. B.

Jacqueline Blancard, Oct. 18, E.—In this reporter's opinion, Miss Blancard ranks with the leading feminine pianists of the day. She has a consummate technique, a touch which she can color at will, and a searching, if individual, musicianship that make her readings very personal experiences. She opened her program with Handel's Suite No. 9, drawing with clarity the baroque contrapuntal lines of this work. There followed a graceful and transparent interpretation of Mozart's Sonata in D major (K. 576). As the center piece, Miss Blan-

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card played Schumann's Fantasiestuecke in truly romantic fashion, Rubati (the abolition of the dividing bar-line in favor of a widely-swung, singing phrase), drama, vigor and introspection were some of the characteristics of her playing. Smaller pieces by Philipp, De Menasce, Martinu, and Debussy closed a recital that was warmly applauded.

H. W. L.

Ines Palma, Oct. 19, E.—In a program of standard works, the attractive young pianist proved an artist of intelligence and refinement. In Handel's Prelude—Air and Variations, one became aware of her deeply musical nature, and this impression was sustained throughout. Schumann's Carnival in Vienna and a group of Brahms Intermezzi and Capriccios showed warmth and sensitivity, and Beethoven's wonderful Sonata in E flat, op. 31, No. 3, was cleanly and vitally articulated. Miss Palma's interpretive approach, however, is somewhat too conservative. Her pianissimos were not quite delicate, her *con fuocos* less than brilliant. A lack of flexibility in her choice of tempi was also noticeable, these being often on the fast side. A widening of her range of expression should benefit this gifted pianist. C. A. B.

CARL FISCHER CONCERT HALL

Charles Everett and **Salvatore Pepe,** Oct. 15, 5:30 p.m.—Mr. Everett's tenor voice was heard in Brahms songs, Peri's Invocazione di Orfeo, spirituals and other numbers. Although not greatly endowed with natural vocal gifts, the artist has sincerity and taste, qualities especially apparent in the Peri excerpt. He had as accompanist Kelly Wyatt. As assisting artist, Salvatore Pepe, violinist, with Rita Bullock at the piano, played Beethoven and Kreisler items.

N. R.

NYFMC Installs New President

A meeting of the state directors of the New York Federation of Music Clubs followed a weekend of activities highlighted by a reception to the new president, Mrs. A. Stuart Carpenter, of Salamanca. On Oct. 14 the board of directors were guests of the Violin, Viola, Violoncello Teachers Guild at their tenth anniversary reception and concert. On Oct. 15, the group attended a concert by Kayton Nesbitt, tenor, in Carnegie Hall.

The reception for Mrs. Carpenter was held later that evening at the Helen Norfleet School, with a musical program by Nancy Cirillo, junior violinist; Josephine Carrena, soprano, with Jean Berner at the piano; John Wummer, flutist, with Eldin Burton, composer, at the piano; and Edward French, pianist.

A business meeting of the board of directors took place in the home of Mrs. Harrison H. Havner. Heading the committee are Mrs. Warren Knox, immediate past president; Mrs. Ruth C. May, first vice-president; and Mrs. Harry C. Schroeder, regional director.

Manen Returning to Town Hall

Juan Manen, who will appear in recital here Nov. 4, can be said to have "opened" Town Hall, as he played the first recital listed in the then new auditorium in 1924. After a long absence from this country, during which he became renowned as a violin virtuoso throughout Europe, he returned to the United States last March for recitals. His concert in this hall will be presented with an orchestral ensemble of 50 players conducted by Herman Neuman, music director of WNYC.

The Spanish violinist is prominent not alone as a concert artist but as a teacher and composer. His first opera, Giovanni di Napoli, written at the age of 18, was produced at the Liceo, Barcelona, in 1903 and subsequently in Germany. His symphonies and works for solo violin and ensemble are well known in contemporary Spanish music-literature. Mr. Manen is a member of the Royal Academy of Beaux Arts in Madrid, a professor at the Barcelona and Valencia Conservatories, and has received numerous decorations in recognition of his achievements in music.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. Yara Bernette, pianist, CH, E; Thomas Brockman, pianist, TH, E.

Nov. 2. New York Philharmonic-Symphony, Mitropoulos conducting, Aldo Ciccolini, pianist, soloist, CH, E; Beveridge Webster, pianist, TH, E; Sara Reale, coloratura soprano, CRH, E.

Nov. 3. New York Philharmonic-Symphony, Mitropoulos conducting, Aldo Ciccolini, pianist, soloist, CH, A; Steven Kennedy, baritone, TH, E.

Nov. 4. Boys Town Choir, CH, A; New York Philharmonic-Symphony, Franco Autori conducting, Yfrah Noaman, violinist, soloist, CH, E; Horszowski, pianist, TH, A; Juan Manen, violinist, TH, 5:30 p.m.

Nov. 5. New York Philharmonic-Symphony, Mitropoulos conducting, Aldo Ciccolini, pianist, soloist, CH, A; Bernhard Weiser, pianist, CH, 5:30 p.m.; Solomon, pianist, CH, E; Helen Lightner, soprano, TH, A; New Friends of Music (Hungarian Quartet, Hortense Monath, Philip Sklar), TH, 5:30 p.m.; Stephanie Scourby, mezzo-soprano, TH, E; Mattye Jean Johnson, soprano, CRH, E; Nicola Thomas, violinist, CFCH, A.

Nov. 6. National Orchestral Association, CH, E; Henri Honegger, cellist, TH, E.

Nov. 7. Philadelphia Orchestra, CH, E; Fafard Ensemble, TH, E.

Nov. 8. Joseph Fuchs, violinist, CH, E; Bernardo Segall, pianist, TH, E; Nancy Silsbee, pianist, assisted by Nies-Berger Chamber Orchestra, TiH, E.

Nov. 9. New York Philharmonic-Symphony, Mitropoulos conducting, Edmund Kurtz, cellist, soloist, CH, E; Frank Sherr, pianist, TiH, E.

Nov. 10. New York Philharmonic-Symphony, Mitropoulos conducting, Edmund Kurtz, cellist, soloist, CH, A; Isaac Stern, violinist, CH, E; Madeline Foley, cellist, TH, E; Vincent Maragliotti, pianist, CRH, E.

Nov. 11. Billy Eckstine, CH, A; Richard Dyer-Bennet, tenor and guitarist, TH, E; International Music Lovers Guild, TiH, E.

Nov. 12. New York Philharmonic-Symphony, Mitropoulos conducting, Edmund Kurtz, cellist, soloist, CH, A; Marion Grudeff, pianist, CH, 5:30 p.m.; Ray Lev, pianist, CH, E; Gotham Small Orchestra, TH, A; New Friends of Music (Juilliard Quartet and Genevieve Warner, soprano), TH, 5:30 p.m.; Sylvia Zaremba, pianist, TH, E; Vincent and Varella, duo pianists, TiH, E; Laura Childers, soprano, CRH, 5:30 p.m.; Herman Silvers, flutist, CRH, E.

Nov. 13. New York Philharmonic-Symphony, Pension Fund Concert, Mitropoulos conducting, Rudolf Serkin, pianist, soloist, CH, E; Little Orchestra Society (Nadia Reisenberg, Joseph Fuchs, Leonard Rose), TH, E; John Langstaff, baritone, TiH, E; Evening of Music by Dane Rudhyar, CRH, E; Jan Eaton, soprano, CFCH, E.

Nov. 14. Alexander Brailowsky, pianist, CH, E; Saidenberg Little Symphony in Bach Festival, TH, E; Maurice Eisenberg, cellist, TiH, E; Don Jones, bass, CRH, E.

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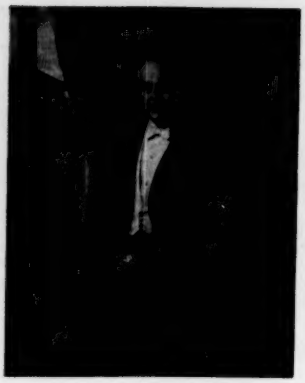

FREDERICK R. HUBER, managing director of the Lyric Theater, Baltimore, and former Municipal Director of Music, from a portrait painted by Stanislav Rembski. The canvas was purchased by a group of citizens and presented to the Lyric Theater.

Britten Opera in Cleveland

CLEVELAND.—Benjamin Britten's Let's Make An Opera was presented at the Karamu Theatre, directed by capable Benno Frank, to a sold-out house. It is primarily a children's tale, original in its atmosphere of workshop. The first two acts are devoted to the actual work of sketching and writing an opera, while in the third act the finished product is seen and heard as "Opera in the Round." The audience audibly took part in the singing of several lilting tunes, the music of which had been passed around in the intermission. The story is a simple one, about a poor little chimney sweep with cruel masters; when he gets stuck in the narrow chimney, he is rescued by other children in the household. Gay and lilting, and in striking contrast with the music drama of Peter Grimes, the score is nevertheless music of our day, with modern rhythms and harmony to impart spice to the tale. The cast deserves praise; leading roles were sung by Harriet Eells, Dick Palmer, Virginia Robinson, Paul Jackson and Gloria Whittley as the adults, while the children were William True as Sam the Sweep, David Katz, Catherine Fowler, Louis Massey, Anthony Basse and Louise Tarrer. Incidentally, the Karama Theatre developed Zelma George, impersonator of Menotti's The Medium, which played with success on Broadway.

ROSE WIDDER.

Blair Heads N. Y. Philharmonic

The board of directors of the Philharmonic-Symphony Society of New York on Oct. 16 unanimously elected Floyd G. Blair as their president, following the relinquishment of the office by Charles Triller. Mr. Triller, who had been president of the society since 1945 and both chairman and president since 1946, found the burden of carrying both posts too heavy and asked to be relieved of the presidency. He remains chairman. Mr. Blair retains his office of treasurer. The other elections were as follows: two vice-presidents, Mrs. Lytle Hull, Mrs. John T. Pratt; two assistant treasurers, Ralph F. Colin, Robert H. Thayer; secretary, David M. Keiser; executive secretary, Arthur Judson.

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NEWS IN BRIEF

Lorenzo Alvary, basso of the Metropolitan Opera, during the summer sang Leporello in Don Giovanni at Havana, and Baron Ochs in two performances of Rosenkavalier in Cincinnati.

Irene Rosenberg, pianist, appeared in concert at Hunter College on Oct. 21. The program was broadcast over WQXR.

The American Bach Society has been organized to devote its major effort to performing the church and secular cantatas of J. S. Bach. Concerts will be given by the group in Times Hall on Dec. 6 and March 13. Martin Bernstein, professor of music at New York University, is music director.

Mildah Polia, mezzo-soprano, states that she is not connected with the American School of Vocal Art, Johnstown, Pa., contrary to a recent announcement.

Hans Lange, formerly associate conductor of the Chicago Symphony, has opened his season in Albuquerque as conductor of the New Mexico Civic Symphony.

Russell E. Lanning, who lectured recently in Steinway Hall on the ornamentation in works of Bach, started a series of ten lessons on the subject Oct. 17 in New York City.

Harry Kaufman, pianist, has returned from a European tour with Szgeti which took them through Italy, France, Spain and Gibraltar. Early next year the pianist and violinist will resume their partnership for a western tour.

Susanne Freil, soprano, has been engaged as soloist at the First Presbyterian Church, Englewood, N. J., succeeding Dorothy Baker, who resigned last spring. Miss Freil will be heard in recital and as soloist with the chancel choir of the church in a series of monthly Sunday afternoon musical Vesper services.

Columbia Artists Management Elects

At the annual meeting of the stockholders of Columbia Artists Management, Inc., on Oct. 4, the following directors were elected for the following year: Walter P. Brown, Ralph F. Colin, F. C. Coppicus, Lawrence Evans, Robert Ferguson, Ward French, William M. Judd, André Mertens, Ruth M. O'Neill, Horace J. Parmelee, Frederick Schang, Jr., Kurt Weinhold, Arthur Wisner.

After the stockholders meeting, the directors elected the following officers for the ensuing year: Ward French, chairman of the board; Frederick Schang, Jr., president; Lawrence Evans, Ruth M. O'Neill, André Mertens, Arthur Wisner, executive vice-presidents; Walter Brown, Robert Ferguson, Horace J. Parmelee, Kurt Weinhold, Bruno Zirato, vice-presidents; William M. Judd, secretary; Ruth M. O'Neill, vice-president and treasurer.

Jewish Music Forum Officers

The following officers have been elected to the Jewish Music Forum of New York: Josef Freudenthal, music publisher, president; Herman Berlinski, composer, vice-president; Leah M. Jaffa, music consultant of the National Jewish Welfare Board, corresponding secretary; Miriam Zunser, treasurer. Lectures and musical programs have been planned, starting in November with an illustrated discourse by Isadore Freed on The Jewish Music of America and Israel—Similarities and Contrasts.

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MUSICAL JOTTINGS

Fritz Busch conducted a number of performances at the Vienna State Opera in September and October. . . . **Joseph Szigeti** and **Zino Francescatti** will also appear there, and **Lotte Lehmann** is announced to return after many years' absence. . . .

Linz in Upper Austria has formed a **Bruckner House Society** to build a museum devoted to relics of that master and issue a new edition of all his works; music-lovers throughout the world are invited to send donations to the society's headquarters, Promenade 5, Linz. . . . A group of American music teachers, headed by **Prof. Felix Guenther** of the State Teachers College, New Haven, Conn., recently visited the **Bruckner** shrine in St. Florian. . . . **Ernst Krenek** returned to Vienna after 12 years' absence, and was received by **Mayor Theodor Koerner,** he recently completed a romantic opera with libretto by himself, and a Piano Concerto soon to be heard in the U. S. . . . **Ralph Benatzky,** operetta composer, on his 60th birthday, was created an Honorary Citizen of St. Wolfgang, Austria, a resort which he made famous with his stage work The White Horse Inn. . . . A new symphony orchestra is being launched under the sponsorship of Brooklyn College, with **Milton Katims** as the conductor, and **Prof. Sterling Hunkins,** of the college department of music, as assistant leader. . . .

The National Arts Foundation of N. Y., according to its director, **Carleton Smith,** is offering a reward for any information leading to the recovery of several **Mozart** MSS. and other souvenirs of the composer, which were formerly in the Mozarteum collection in Salzburg, and disappeared after being placed for safekeeping in the salt mines near Hallein; objects include a ring and a watch given to the composer by **Empress Maria Theresa.** . . .

A **Lehar** Festival is to be held at Bad Ischl, Austria, next summer. . . . **Morton Downey,** singer, wed to **Peggy Boyce Hohenlohe.** . . .

Two new vice-chairmen of the "Met" board of directors (offices recently created) are **Philip D. Reed** and **Lauder Greenway;** the vacancy created by resignation of **Charles M. Spofford** as member of the executive committee will be filled by **Anthony A. Bliss.** . . .

A **National Assembly of the Theatre** will meet in Washington, D. C., Jan. 2 to 4, to consider formation of a National Theatre and Academy and make plans to enlist in such a movement leading opera and ballet groups of the country, critics, editors and others. . . . The **Seattle Symphony** is moving to a larger hall —the Civic Auditorium, seating 6,000— for its concerts this season. . . . **Marian Anderson** and **Nelson Eddy** are to make short concert films in the series now being produced by World Artists, formed by **Bernard Luber** and **Rudolph Polk.** . . .

The **N. Y. Philharmonic-Symphony** announced a deficit of $173,157 for 1949-50. . . . Marriage of **Janet Elaine Pray** and **Edward Pickard Stoessel,** son of the late **Albert Stoessel,** conductor and violinist, and **Mrs. Stoessel,** took place in the Community Chapel on Governor's Island, N. Y. . . . **S. M. L. Barlow** is the new director of the Composers' Forum series, sponsored by the N. Y. Public Library and Columbia Univ. . . .

HOLIDAY . . . Mr. and Mrs. Zino Francescatti at Freedom, N. H.

Sibelius' 85th birthday, on Dec. 8, is to be marked in a joint testimonial by various organizations in many countries. . . . The Women's American Organization for Rehabilitation through Training (ORT) awarded its biennial citation to **Gian-Carlo Menotti;** the award was accepted at a luncheon in the Waldorf by **Patricia Neway,** of The Consul cast (composer being in Rome). . . . **Dvorak's** opera Russalka had what was said to be its premiere in N. Y. at Sokol Hall, under baton of **Paul Beri,** by a cast headed by **Lida Brodenova, Robert Price, Florence Fields, Henry Ulrich, Olga Maikapar, Otto Simetti, Elyse Jahoda, Adeline Novak** and others. . . .

N. Y. City Opera is planning to produce **Janacek's** opera Jenufa (heard at the "Met" in German in 1924-25) in a new English translation, and is also interested in The Dybbuk, by **David Tamkin,** which it may produce next spring. . . . **Columbia University** has added six programs of folk music to its Campus Concerts; first in the series was given by **Burl Ives.** . . . **St. John's College,** Annapolis, Md., has made a course in music obligatory for all freshmen. . . .

The male **Polytech Chorus** of Finland arrived by air to give 25 concerts in the U. S. and Canada, and were given a reception by **Consul General** and **Mme. Rafael Seppala,** of that country. . . . A benefit for the **Music Research Foundation** will be given at Hunter College Assembly Hall on Nov. 10; those taking part will include **Rose Bampton, Frank Guarrera** and **Eugene List,** with **Sigmund Spaeth** as master of ceremonies. . . .

The **N. Y. Public Library** during October opened exhibition showing a century and a half of opera production in Manhattan (Room 84). . . . The **N. Y. City Ballet** has been invited to return in 1952 for another season in Great Britain. . . . Death of **Al Jolson** saddened his vast public; he recently returned from singing for the U. N. forces in Korea—first star to do so. . . .

Cast for the film, The Great Caruso, in which **Mario Lanza** is starred, now includes also **Jarmila Novotna, Blanche Thebom, Dorothy Kirsten, Giuseppe Valdengo, Nicola Moscona** and **Lucine Amara,** all of the "Met". . . .

Jeanette MacDonald and her husband, **Gene Raymond,** will appear together on Broadway in Molnar's comedy, The Guardsman. . . .

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INCOME TAX AID

(Continued from page 7)

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NCAC to Manage Mimi Benzell

Mimi Benzell has signed an exclusive concert agreement with National Concert and Artists Corporation for the 1951-52 season. The coloratura soprano, who sang with the Metropolitan Opera from 1945 to 1949, in such roles as the Queen of the Night, Zerlina in Don Giovanni, Gilda, and Philine in Mignon, has appeared widely in concerts and played in Rosalinda on Broadway. She has been heard in radio feature programs, including Toast of the Town, Voice of Firestone, and with Paul Whiteman. On Oct. 30 she sang the leading soprano role of The Chocolate Soldier in the Proctor and Gamble television presentation.

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NEW PUBLICATIONS IN REVIEW

Books: The New Guide to Recorded Music, by Irving Kolodin (Doubleday & Co. $4). This, the third edition of the author's examination of phonograph records, is called the International Edition by virtue of the fact that it mentions and discusses many foreign-made discs. Long-playing records, too, are included. The format follows the previous volumes, with composers listed alphabetically. Since there are about 500 pages of discussion, one can imagine how much ground Kolodin has covered. Essentially one of the soundest critics in America, his opinions about interpretation and recording should be considered seriously, and record-buyers who are faced with a multiplicity of recordings of a work they wish to purchase could do much worse that follow Kolodin's recommendations. For the most part he confines himself to records currently available, though now and then he will discuss, for their intrinsic merit, interpretations deleted from the catalogues. In an effort to liven up the little disc-by-disc dissertations, it might be added, the author occasionally will throw everything overboard for a rather strained pun, but ordinarily he handles the English language with more than average facility.

The Other Casanova, by Paul Nettl (Philosophical Library, $3.75). By "the other Casanova," the author means that side of Casanova which was more occupied with music than amours. Casanova moved through Europe in a mysterious fashion, and among his travels he had a certain amount to do with music. Nettl traces these parts of his life, pausing to explain exactly what Casanova had to do with Mozart's Don Giovanni, his relationships with various dancers and musicians, and his own career as a musician. Nettl also provides long discussions of the musical background of Casanova's day. Much of this information is not readily available elsewhere, and the book is thus a valuable volume for reference purpose. Its organization is less happy. Nettl starts out with Casanova and somehow ends with Mozart's librettist, da Ponte, a rather abrupt transition, even if there was something faintly in common between the two men.

Grieg—a Symposium; edited by Gerald Abraham (University of Oklahoma Press, $3). This book is the same as preview volumes brought out by Norton under the generic title of The Music Of . . . (The Music of Tchaikovsky, The Music of Schubert). There is a short and sketchy biographical introduction, and then various essays devoted to aspects of the composer's art. Here, Hubert Foss writes about the orchestral music, Gerald Abraham about the Piano Concerto, and Alan Frank the chamber music. Other contributors include Kathleen Dale (the piano music), Astra Desmond (the songs), John Horton (works for the stage; and musical personality and style); and Edmund Rubbra (choral music). There is also a chronology, bibliography, chronological list of compositions and a series of musical examples. Since most of Grieg's music has dropped from the repertoire, this book necessarily will be a reference, and it is the only one of its kind in English. All of the contributors discuss their specialties in level-headed manner, pointing out the weak as well as strong points of the composer. A slightly lengthier biographical study would have increased the overall value of the volume.

Reference Book: Handbook of Joh. Seb. Bach's Cantatas (Breitkopf & Härtel; Associated Music Publishers, Inc.). The text here is in German—a reprint of a Breitkopf and Härtel publication of 1947. One does not have to know the language perfectly, however, to make use of the book, which goes through all the cantatas numerically, from 1 to 217, giving dates of composition, orchestration, occasion for which composed, names of choruses and arias, their keys, and the orchestrations of various sections. A typically thorough and valuable example of German scholarship.

Scores: Over the Plains, Serenade (for String orchestra), and McKonkey's Ferry, by George Antheil (Weintraub Music Co., $2, $1.50 and $1, respectively). McKonkey's Ferry is listed as a Concert Overture, and lasts 7-8 minutes. It commemorates the place where Washington crossed the Delaware. Scored for large orchestra with full battery, it is a peppy, rhythmic, sophisticated piece of Americana. Over the Plains, also 7-8 minutes, is scored for full orchestra and a battery that includes glockenspiel, wood block and tam-tam. Swinging tunes of a Western nature are here subjected to a somewhat Prokofieffian treatment. Serenade is for string orchestra and lasts about 15 minutes. There are three movements—a flowing Allegro that hovers around A minor; an Andante molto, almost in the nature of a fantasia; and a final Vivo, in an exuberant six-eight rhythm, with a few mild dissonances in a work with a strong tonal feeling. Orchestral parts for all three works are available on rental from the publishers.

Opera: The Captain's Parrot, by Alexander Brent-Smith (Novello, London). Based on a story by W. W. Jacobs, this opera concerns itself with a sea captain, a parrot he gives his wife for mysterious purposes of his own, and how the tables are turned on him. The cast includes a baritone, tenor, two sopranos and bass in leading roles, in addition to other characters and a chorus. Scoring is for small orchestra of strings, flute, oboe, clarinet, bassoon and horn, with trumpet, trombone and percussion ad lib. There are three acts, of 40, 20 and 30 minutes duration, respectively. The composer points out that the first and third acts alone "make an entirely cohesive plot." The music to this opera is conservatively written—pleasant, melodious, unpretentious, in a sort of neo-Gilbert and Sullivan way, with here and there a touch

(*Continued on page 28*)

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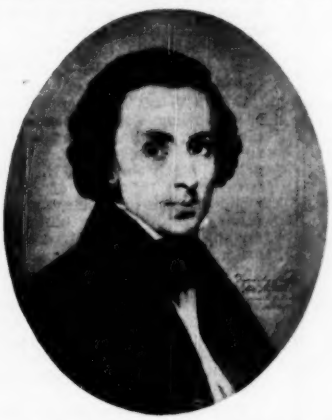

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NEW PUBLICATIONS

(Continued from preceding page)

of folksong or a hint of traditional seagoing tunes.

Oratorio: A Child of Our Time, by Michael Tippett (Schott & Co., Ltd., Associated Music Publishers, $2.25). The scoring for this work includes 2 flutes and oboes, English horn, 2 clarinets and bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, percussion (2 players), strings, quartet of vocal soloists, and chorus. There are three parts, of 30, 30 and 15-20 minutes duration, respectively. The present vocal score naturally does not reveal any of the orchestral color, but it does show an impassioned work of real sincerity. Formally the score is not dissimilar in form and general layout to the Handel oratorios or Bach Passions. The harmonic writing is very much of our time, however, and the composer has inserted quite a few Negro spirituals for his choruses, ending with Deep River. He uses the latter in their original simple harmonizations, and they make a striking psychological contrast with the rest of the writing. This is a strikingly talented work, and one looks forward to a concert performance of it.

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String Quartet: Second String Quartet, by Henri Sauguet (Heugel and Co., Mercury Music Corp., N. Y.). Sauguet dedicated this four-movement score "to the cherished memory of my mother." It was first played during a music festival at Aix-en-Provence, 1949, by the Calvet Quartet. This is a lyrical work conceived along traditional lines. The first movement is an elegant Andantino capricioso; the second is marked Lento molto espressivo, and has a real lyric grace. A waltz, with several *ponticello* effects, forms the third movement; and an Andante espressivo, leading to an Allegro moderato concludes the work, which takes about 22 minutes to play.

For Violin and Piano: Three Etudes, by Chopin, transcribed for violin and piano by Tossy Spivakovsky (G. Schirmer, Inc., 75c, 60c and 60c, respectively). The three Etudes that Spivakovsky has elected to transcribe are Op. 10, Nos. 2 and 6, and the posthumous D flat Etude, in this edition incorrectly designated as Op. 27, No. 3 (there is no such thing). The original keys are, respectively, A minor, E flat minor, and D flat major. Spivakovsky has changed them to G minor, F sharp minor and D major. One or two unusual phrasings are present, but for the most part the conception is faithful to the originals.

Caprice, by William Kroll (G. Schirmer, Inc., 75c). In E flat major, this Caprice is a pleasant piece of salon music which neither takes itself too seriously nor throws too great a strain on the listener. It is expertly laid out for the violin and piano, has some easily flowing melodies, and a couple of harmonic touches that spice up the writing a bit. Violinists in search of encore pieces will probably seize this with happiness.

Unison Voice: The Trapp Family Book of Christmas Songs, selected and arranged by Father Franz Wasner, musical director of the famous singing group (Pantheon Books, N. Y., $2.75), is a delightful collection of 56 numbers, many of them exceedingly rare and appealing, from various national sources and historic periods. In each case the original language and English text are given. The printing is particularly attractive, being in both red and black, and with charming little drawings by Agathe Trapp. The book is of a wide size for use on the piano or organ music rack. There is an introduction by Maria Augusta Trapp. With piano or organ accompaniment.

Two Pianos: Fantasia on Themes by Georg Philipp Telemann, arranged by Victor Babin (Elkan-Vogel Co., Inc., $2.50). Telemann (1681-1767), Bach's great contemporary, is today virtually unplayed, although his output was prodigious and his music often of a high order. The present Fantasia is a deft piece of work built around Telemann themes, in which Babin successfully resists the temptation toward 19th-century pyrotechnics. The piano writing is in good taste, and not very difficult. As a result the Fantasia is not only suitable for the concert platform but also for amateurs and students, who should derive much pleasure from it.

Vocal Solo: Under the Greenwood Tree and Old Song, by Douglas Moore (Carl Fischer, Inc., 50c each). Under the Greenwood Tree, of course, is a Shakespearean text, and the composer has set it with appropriate simplicity, in a rocking three-four rhythm. Harmoniously the work is deceptively simple: there is more than meets the eye (or ear). It is for high voice, up to A. Theodore Roethke has supplied the text of Old Song, which has ballad-like tendencies ("I came to the willow alone, I came to the willow alone, I came to the willow alone, And waited for my true love"). This too is a simple, quiet song, with some attractive minor touches in the melodic line. For medium voice.

Ezio Pinza Album of Concert Songs and Arias (G. Schirmer, Inc., $2). A listing of this collection reveals the famous Nina, attributed to Pergolesi; a Mozart aria from Don Giovanni and one from Figaro; La Calunnia from Rossini's Il Barbiere; Si la Rigueur, from Halevy's La Juive; the Dormiro sol from Verdi's Don Carlos, and Infelice! e tuo credevi from Verdi's Ernani; Le veau d'or from Gounod's Faust; Mussorgsky's Song of the Flea; Tchaikovsky's Pilgrim's Song; Tosti's La Serenata, Flégier's Le Cor; Levitzki's Do You Remember?; and Edwards' Into the Night. Texts are given in the original language as well as in English.

The Junk Man; and Night Song, by Howard Swanson (Weintraub Music Co., N. Y. 50c each). The Junk Man is set to a poem by Carl Sandburg, and Night Song to one by Langston Hughes. Both

Signs Contract for Publications

Prof. Viktor Fuchs has signed a contract with Edward B. Marks Music Publishers, who will bring out his adaptations for theater and television of one-act operas, beginning with Offenbach's

Fortunio's Love Song and The Husband at the Door. Prof. Fuchs is here shown at the Eiffel Tower in Paris during the European "opera-lovers' tour" on which he conducted a group of 24 students this summer. For seven weeks they attended major festivals and opera events on the Continent, ending with the Edinburgh Festival.

Deems Taylor's Operas

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are modern in feeling and treatment, with dissonantal harmonies and an unorthodox melodic line. Both, too, are sensitive and strongly emotional, with Night Song achieving a real texture and mood.

For Piano Solo: Six Preludes, by Paul Creston (Leeds Music Corp., $1.50). These six melodious Preludes were, according to the composer's note, "written as examples of the methods of rhythmic structure which are 1. Regular sub-division, 2. Irregular sub-division, 3. Overlapping, 4. Regular sub-division overlapping, 5. Irregular sub-division overlapping." Each of the six poses a particular rhythmic problem. The idiom of composition tends toward French impressionism, and the writing is technically adroit. The Preludes are not easy to play, and belong on a recital program.

Piano Solo: Portraits, by Virgil Thomson (Mercury Music Corp. $2). Eight Portraits are in this collection. They are named Cantabile (Nicolas de Chatelain), Toccata (Mary Widney), Pastoral (Jean Ozenne), Prelude and Fugue (Miss Agnes Rindge), The Dream World of Peter Rose-Fulham, The Bard (Sherry Mangan), Souvenir (Paul Bowles) and Canons With Cadenza (Andre Ostier). In style the music ranges from the simplest of unison writing to quite contemporary dissonance. The writing is eclectic, sometimes quite charming, sometimes a little forced, and at all times skillful. None of the pieces offers great technical difficulty.

For Organ

ADAGIO FOR STRINGS, by Samuel Barber. G. Schirmer, Inc., N. Y. 50c.

William Strickland has made a most complete and excellent arrangement for organ of the above Barber composition, in which the original flavor has not been lost. Registration for both pipe and Hammond organs. Profuse interpretative directions. A valuable addition to the organist's repertoire. 5 pages.

SYMPHONIA MYSTICA, op. 53, by Camil Van Hulse. J. Fischer & Bro., New York. $3.

There are five movements, Prelude, Meditation, Scherzo, Intermezzo and Finale. Written in a melodious style, with touches of modernism in the harmonies, and effective arpeggiated and scale passages. Particularly attractive is the rippling Scherzo, while the Intermezzo is broad and slow, based on a chorale-like theme, and the Finale is a spirited, large-scale section. The composer has arranged the various movements to be used as separate solos, providing variant endings. The registration is clearly marked in all instances.

DOWN PUBLISHER'S ROW

Winner: Dorothy Reed of Darien, Wisconsin, won a $1,000 Baldwin Acrosonic Spinet piano, as first prize in the nationwide Presser Music Contest. The contest, however, was not for a musical work but for an essay of 75 words starting with "Music publishers can better serve my music needs and desires by—." The prize-winning words have not been furnished for publication.

Premieres: Christian Dupriez's Caprice Symphonique, for large orchestra, was given its world premiere recently by the French I.N.R. Orchestra in a concert conducted by Franz André. . . . Pastoral and Toccata, by Joseph Wagner and published by the Southern Music Publishing Co., will be premiered by pianist Richard Tetley-Kardos in Town Hall this season. . . . Hanson's Pastorale for solo oboe, strings and harp was played for the first time on Oct. 20 and repeated Oct. 21, by Marcel Tabuteau and the Philadelphia Orchestra under the direction of Ormandy. . . . The pianist, Mieczyslaw Horszowski will premiere the Villa-Lobos Guia Pratico (Album No. 11) at his Nov. 4 Town Hall recital. The work was composed in 1949 and dedicated to the pianist.

Medley: Mills Music, Inc., is now the sole and exclusive representative of the Francis, Day and Hunter Ltd., for North America, excluding Canada. . . . Wladimir Lakond, Director of the Southern Music Publishing Co., Serious Music Department, has announced the signing of contracts with New Rorem for the publication of his works for voice and piano, piano solo, 2 pianos, 4 hands and organ. . . . A new book, Opera for the People, by Herbert Graf is to be published next spring by the University of Minnesota Press. The book promises practical information in the organizing and financing of opera companies in small communities, schools and colleges.

Commission: Two faculty members of the Queens College Opera Workshop—Leo Kraft and Joseph Machlis—have been commissioned to write an opera entitled The Caliph's Clock. It is based on a story by John Bennett. Production of the opera has been promised for the spring.

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BERNICE FROST SAYS...

Concentrated Reading

From a director of the piano department in a Southwestern college comes this letter: "We are inaugurating a new course in our piano department which will, we hope, improve the sight reading of every student.

"This has been one of the weakest spots in our training setup, as well as in results. Both with students majoring in piano and those taking it as a minor subject, we have been dissatisfied with sight reading accomplishments at the end of their four-year courses. Are we not correct in stressing this and feeling that it is a very important part of the training?

"As yet, we have not named this special course and are hoping you will have a suggestion for it. We wish to call it by some other name than sight reading, but cannot decide which to choose from our own suggestions.

"Also, can you outline three or four ideas to be kept always in mind as students approach the reading of a piece for the first time? M. H., TEXAS."

Sight reading classes are still a neglected part of many conservatory courses in piano, and for this reason you will be filling a practical need with your new course. Why not call the course "Concentrated Reading?" Does one not read badly because of lack of concentration? As to ideas that should be kept in mind, the student should first observe the key signature, and the metric indication. They should silently feel the rhythm of the first measure or two, then begin playing at moderate tempo, counting aloud, observing fingering markings, and, regardless of mistakes, not stop. . . . This cannot be done without full concentration at all times.

Second and Third Grade Levels

How can one keep young high school pupils in second and third grade levels as long as they should remain in them? They are constantly asking for more difficult music, and will buy it and play it at home, a habit which takes times from their practice. K. L., KANSAS.

This is truly one of the difficult problems of the age and grade level you mention. It goes back to the issue of how to raise the standards of performance. If these pupils knew how badly they played these too difficult pieces they would stop attempting it. One must continue endlessly to impress upon pupils that it is not what one plays but how one plays it.

Position During Rests

In ending phrases or while observing a rest, should the hand be held in the position regardless of the time element involved? A. B., HALIFAX.

The hand should be lifted by the forearm and remain relaxed, in a slightly hanging position. If there is not enough time for this relaxed position, the hand remains in a natural position. However, one should carefully avoid the outswinging of the elbows and raising the arms too high. Any motions to distract from the playing are bad.

Four Weeks' Study for Solos

Is it better to drop a piece after four or five weeks of study, even though it is incompletely learned? I find with so many of my pupils that their playing of the composition improves up to this time length of study, and then the performance seems to become worse. The pieces are not memorized during this time, and are usually not over four pages long. H. M., FLA.

Pupils should, while concentrating on just one solo, be able to play it fairly well if it lies within their grade level. Often solo pieces are too difficult, and thus the pupil becomes tired of them before they are completed. Many of us believe it is better to have the pupils memorize their numbers immediately, and not wait until they have studied them for several weeks.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

VOODOO, by Charles Haubiel, 50c. A highly effective piece of virtuoso caliber. A repeated note pervades, accompanied by chromatic chords, in patterns which lie well for the hand with a brilliant effect. Grade 5. BALLOONS, by Addie Seldon Gay, 35c. A Grade 3 piece with a fresh charm and touch of originality. There are pleasing rhythms and floating arpeggios. The Composers Press, Inc., N. Y.

CALCULATIONS, by Lazar Weiner, $1.25. Seemingly an experiment in using successions of intervals in geometric patterns, these 5 pieces provide interesting playing in spite of mathematical implications. A free use of tonality, and rather gaunt melody. Grade 6. IRISH REEL, by Anne Robinson, 30c. A short bit of revelry for Grade 3, in rippling 6/8. THE MIKADO, by G. & S., $1.25. Favorite tunes and lyrics, simply arranged by Jeanne Boylen. COWBOY TIME, arr. by Maxwell Eckstein, 60c. 14 songs of the range for singing or easy playing. Carl Fischer, Inc., N. Y.

HASSIDIC DANCE, 50c, and MOON AND CLOUDS, 60c, by Leopold Wolfsohn. The first presents rhythms and intervals of traditional Hebraic character, in a fine pianistic settng. Grade 4. The other, more difficult, uses impressionistic chordings to its colorful advantage. Leopold Wolfsohn Editions, N. Y.

GESU BAMBINO, by Pietro A. Yon, 40c. This lovely religious melody with its gentle, kindly warmth has a new arrangement by Bernice Frost. For Grade 3, but musically rewarding for even a more advanced student. J. Fischer & Bro., N. Y.

For Voice

HOUSE BLESSING, by Frank LaForge, 50c. A prayerful invocation sung against a hymn-like background, showing the sustained qualities of the voice. High, medium. Carl Fischer, Inc., N. Y.

THE LITTLE LOST BOY, by Glad Robinson Youse, 50c. A flowing tune of whimsical nature, with a light dance-like quality. Southern Music Pub. Co., N. Y.

THE GREEN DOG, by Herbert Kingsley, 50c. A bright, whimsical trifle which can aptly display a light voice with a sense of wit. High voice. G. Schirmer, Inc., N. Y.

JAPANESE FOLK SONGS, arr. by Shuichi Tsugawa. Ten short songs of not great difficulty, comprising cradle songs, school songs, folk songs, etc. The music is largely modal, but often adheres to major and minor chords, the general effect being simple and intimate. Japanese lyrics, with English explanation. Pub. by Ongakuno-Tomo-Sha, Tokyo.

WASH-DAY and RAINY DAY, by Helen Sherman, 50c, and SHED NO TEAR, by Henry Holden Huss, 75c. The first two are published together and make a pair of light, amusing narrative-type songs, easy to sing. Medium voice. The last, with verse by John Keats, is serious and dramatic in expression, reaching heights of large proportions requiring technique of both singer and pianist. Medium Voice. The Composers Press, Inc., N. Y.

Instrumental

SELECTED STUDIES IN FIRST POSITION, by Sevcik, trans. for viola by Samuel Lifschey, $2. Philadelphia's virtuoso violist has adapted this method so essential to string players for the use of violists just past the beginner's stage. G. Schirmer, N. Y.

SPECIAL STUDIES, by F. Mazas, ed. by W. Davisson. 30 exercises from Book I, op. 36, for the violin, stressing bowing and cantabile playing in addition to left hand technique, in this new edition. HIGH SCHOOL FOR VIOLONCELLO, by David Popper, Bks. 2, 3, asd 4. Reissues of fundamental cello studies, edited by Bernhard Schmidt and O. Zapff. Novello & Co., Ltd., London; H. W. Gray, N. Y.

FLEXIBILITY STUDIES AND TECHNICAL DRILLS, by Del Staigers, Part 2, $1. For Cornet or Trumpet, these are valuable exercises towards gaining finger facility. Carl Fischer, Inc.

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Leopold Gives Lecture-Recitals

Ralph Leopold, pianist, is giving six lecture-recitals on some of Wagner's music-dramas at his New York studio on consecutive Tuesdays, beginning Nov. 7. Two recitals each will be devoted to Die Meistersinger, Parsifal and Tristan und Isolde. On Dec. 17 at the Academy of Music in Brooklyn, Mr. Leopold will appear with the Brooklyn Chamber Music Society, playing the Franck Quintet for piano and strings.

Up and Down the Guild Keyboard

By Grace White

Dr. and Mrs. Irl Allison, founders of the Guild, are planning to be present at the MTNA annual convention in Washington, D. C., when the Guild holds its program Saturday afternoon, Dec. 30, at the Shoreham Hotel.

Guild members giving Town Hall recitals during the last month include Richard Gregor, Milton Schafer, and Inez Palma. Dorothy White, for many years in Guild auditions in San Antonio, is giving her "Fun with Music" series at the Brooklyn Academy of Music.

Luisa Morales-Macedo Stojowski (Mme. Sigismond Stojowski) gave a recital at the Hall of the Americas in the Pan American Union, Washington, D. C., Oct. 27. She also was heard in recitals during October at St. Mary's Academy in North Plainfield, N. J., and at Alliance College, Cambridge Springs, Pa.

Luise Vosgerchian is back from a year's tour in Europe and gave a Jordan Hall recital, Oct. 15, in Boston. (Guild members will remember that she was an artist diploma winner from the studio of Gladys Ondricek and gave two successful New York recitals.)

Elizabeth Simpson's pupils are filling professional engagements on the West Coast: Floyd Sharp in the Musical Artists of America in Berkeley; Mary Barbis Paras, Stella Howell Samson, Symeta Kuper, Shirley Adams all giving solo recitals for San Francisco and Berkeley clubs.

Mary G. Reed, co-chairman of Boston chapter of NGPT, served as adjudicator for $300 prize competition held by the Schubert Club of Providence, and on Oct. 9 spoke on How to Memorize for the club.

Diane Giles, winner, and the two who tied for second place, Sarah Robertson and Douglas Hart, in the contest awarding a Kimball Piano to the best high school pianist, are all pupils of Florence Bente of San Antonio.

Developing Awareness

By Marguerite Bartholomew

The Guild's emphasis on well balanced musical fare for piano study through all grades is a challenge of utmost importance to the teacher. Developing an awareness of style and expressive playing should be a prime objective from the start.

This applies particularly to the classics, which require a musicianly approach if the pupil is to play his Bach, Mozart, Schumann or Chopin with some understanding of traditional style.

To that end, most helpful and stimulating is the monthly class lesson in music appreciation. A well-planned course of study should be outlined by the teacher, centering each time upon the life and works of a great composer. Outside reading should be assigned so that all may participate in weaving a colorful story of his life and his times. The teacher supplements with a discussion of his music and the musical forms of his time, illustrating with several good recordings, and when possible, with selections played by the students themselves. Careful listening can be encouraged by the promise of a repetition contest at the end of the season, with several prizes to reward the retentive memory. The lessons, naturally, must be varied to meet the needs of different age groups.

They can be further enlivened by games, using pictures of great musicians, past and present; titles of compositions naming the composer; identifying themes; tests in note naming; in defining musical terms and notation symbols. Such gatherings not only encourage intelligent listening and performance, but help to promote a fine class spirit and uniform effort toward a common goal.

HANS BARTH. Over 500 teachers attended the Refresher Courses given this summer by Mr. Barth in New York, Buffalo, Birmingham, Durham, Jackson, Indianapolis and Austin. (In the Texas city, the teachers were invited by Dr. and Mrs. Allison to their home, and were the guests of other leading citizens on sight-seeing trips.) Mr. Barth serves as Dean and Adjudicator for the Guild; was adjudicator for 12 years for the Naumburg auditions; has given 500 recitals and appeared with major orchestras; is a composer and author.

Rosina Lhevinne Teaches on Coast

LOS ANGELES.—The fifth season of summer master classes conducted by Rosina Lhevinne at the Los Angeles Conservatory of Music and Arts drew students from eleven states and two foreign countries. Included in the weekly musicales and lectures were an all-Bach program and one devoted to Chopin.

After the close of the series, several outstanding members of the class were presented in a formal benefit concert, with proceeds contributed to the student aid fund of the Los Angeles Conservatory. Jeaneane Dowis and James Mathis, 17-year-old pianists, were featured in the Mozart Concerto for two pianos, assisted by the school's newly formed symphony orchestra. Kenny Wolf played his own Fourth Piano Sonata.

Artist-pupils making outside professional appearances during the summer months included Gerson Yessin, soloist, at the Lewisohn Stadium in New York, with the Boston Chamber Music Orchestra, the San Francisco Symphony, and the Standard Oil Broadcast Symphony; Earl Voorhies, featured soloist with the Redlands Bowl Symphony; and Marianna Sarrica, who played the Rachmaninoff First Concerto with Leon Barzin conducting at Adelphi College in New York. Jeaneane Dowis made her debut on a television broadcast over a major Los Angeles station.

Henry Harris' Piano Profiles

CEDAR FALLS, IA.—Piano Profiles, a weekly program for the school year 1950-51, is being presented by Henry Harris, of the department of music of Iowa State Teachers College, from the radio studios of the college, Station WOI, at 2:30 on Tuesday afternoons. The broadcast of Nov. 7 will be devoted to Mozart—the Sonata, development of this form and analysis of characteristic movements in the sonatas of this composer; that of Nov. 14 to Musical Terms; Nov. 21, to Beethoven's Sonata Pathetique; Nov. 28, to the same composer's Sonata in D major, op. 10, No. 3. The programs of December continue with Beethoven Sonatas, and phases of the music of Schubert, Schumann, Mendelssohn and Chopin will be taken up in January. In February Mr. Harris goes on with Chopin, Liszt and Brahms; and March is devoted to Brahms, Franck, Debussy, with April's programs occupied by Ravel, the Sonata since Beethoven, and the Fugue since Bach. The May broadcasts touch on contemporary composers, and end, May 29, with A Pianist's Holiday, in which Mr. Harris takes carte blanche to play as he pleases.

Awarded Friedberg Scholarship

The Carl Friedberg Alumni Association has awarded a scholarship to Leonard Hungerford, young Australian pianist now residing in Englewood, N. J., for study with Carl Friedberg during 1950-51. This scholarship is offered annually to give gifted young musicians the opportunity to study with Prof. Friedberg, and is made possible by a series of "Concerts-At-Home" given by members of the Association.

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SCHOOLS and STUDIOS

Korst Returns to New York

Prof. Robert Korst has returned to New York from the University of New Mexico, where, after founding the Opera Workshop last year, he put on a performance of Mozart's Magic Flute (in English). Sherman Smith as Sarastro and Douglas Lawrence as Papageno were among those in the capable cast.

Prof. ROBERT KORST MANFRED HECHT

Back in New York, Prof. Korst worked with Manfred Hecht, in preparing the latter's recent Town Hall recital.

Among other singers from this studio are Alice Howland, now on her second tour under Columbia Artists Management; Frank Roane, in the cast of Lost in the Stars, on a nationwide itinerary; Michael Stewart, appearing in television and over the radio. A European tour has been made by William Horne. Emile Renan sings Beckmesser in Meistersinger with the New York Opera Company.

Penna. College for Women Laboratory School Reopens

PITTSBURGH, PA.—The Laboratory School of Music of Pennsylvania College for Women reports an enrollment of 150 pupils in its second year, an increase of 35 per cent, and representing most of the city's elementary and secondary schools. The Laboratory School is headed by Mihail Stolarevsky of the PCW faculty and sponsored by the Pennsylvania College for Women Music Council. With prominent members of the Pittsburgh Symphony as teachers, the school offers the student from eight to eighteen years of age opportunity to take advantage of instruction in piano and string, wind and brass instruments at a nominal cost. Seventy pupils are studying string playing in groups of two, three or four. While each receives individual instruction, the other members are urged to analyze and criticize the performer. The second half of the period is devoted to the fundamentals of ensemble performance. Training is also given in dictation, composition, eartraining and general musicianship.

Univ. Heights Staff Heard

Outstanding in musicianship was the recital given by members of the University Heights Conservatory staff at Carnegie Recital Hall on Oct. 19. Charles Haubiel was represented by a finely devised Sonata in C minor for cello and piano, played by Livio Mannucci, assistant director of the school, with the composer at the piano. In this work the adaptation of tuneful thematic material to atonal development proved absorbing. Edward Weiss showed pianistic ability as an expert stylist in Chopin and Liszt numbers. Mr. Mannucci disclosed beautiful tone in his solo cello pieces by Fauré, Ravel and Senaillé. Interest focussed on the recital appearance of Director Ruth Klingmann, who employed her high and soaring soprano voice admirably in songs by Handel, Mendelssohn and Franz. Miss Klingmann also programmed Casta Diva from Bellini's Norma, in which her command of fluent fioritura won an ovation. Carl Werdelman, at the piano for soprano and cellist, played brilliant accompaniments. M. C.

Schedules of Stueckgold Singers

Alice Molnar, former assistant of Prof. Jacques Stueckgold, who specialized with him in vocal pedagogy, has been engaged by the Budapest State Academy of Music as a singing teacher. Walter Ludwig, tenor, student of Prof. Stueckgold, is a member of the Vienna State Opera and has sung leading roles in Mozart operas at the Salzburg Festival, and under Wilhelm Furtwängler was a soloist in Verdi's Requiem. The San Francisco Opera has engaged James Schwabacher, tenor. Lawrence Winters, baritone, has concluded a European concert tour. In the leading male role of the national touring company of South Pacific is James Robinson, baritone. Sidor Belarski, basso, is singing Russian roles with the Colon Opera, Buenos Aires. Lotte Irvin, soprano, will be heard in concerts in Africa. Songs of Ruth Schoenthal were presented on tour by Lillian Anderson, soprano. Scheduled to sing in the Millöcker operetta Gasparone at the Bregenz Festival in Austria are Anni Konetzni, soprano, and Domgraf-Fassbänder, baritone.

Bernice Frost Concludes Tour

Bernice Frost has completed an extended lecture tour covering the Midwest and Southeastern states. A very successful class was conducted in Salt Lake City at the College of St. Mary of the Wasatch, which was attended by pianists from 12 states and the Sisters of the Holy Cross Order of their western province. Several hundred piano teachers were present during a series of morning lectures on Oct. 9, 10 and 11 in the Vanderbilt Room of the Hotel Roosevelt, New York.

FAITHFUL PET . . . Mrs. Robert J. Owen, Jr., the former Adele Donahue, secretary to Frank La Forge, receives felicitations on her wedding day, from Lassie.

Manhattan School of Music Events

Two complete performances of The Marriage of Figaro will be given by the opera workshop of the Manhattan School of Music during 1950-51. The Mozart work will be sung in English by two different casts. Friedrich Schorr, for many years leading Wagnerian basso of the Metropolitan, again heads the opera and voice departments. Ralph Herbert is stage director, Harris Danzigre is conductor, and Ethel Evans, ensemble coach.

The appointments of Raphael Bronstein, violinist, and Leopold Teraspulsky, cellist, to the string department of the School are announced by Janet D. Schenck, director.

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SCHOOL NOTES

Minuetta Borek, pianist and composer, who reopened her New York studios last month, will be heard over the Trans-Canada network on Nov. 26 (8:00 to 9:00 p.m.) as guest artist on Startime, soloist with orchestra in the first movement of her Alberta Concerto and, for piano alone, her Ballet Sonatina; on Nov. 29, the same network presents her (10:30 to 11:00 p.m.) in a Chopin program in the Distinguished Artists Series.

Carl Fuerstner has opened the Utah Opera Workshop in Salt Lake City, in association with Carlos Alexander, and, after an eight-weeks course, will produce Puccini's Il Tabarro and Richard Strauss' Ariadne auf Naxos. Mr. Fuerstner, who made several appearances as guest conductor during the summer, will fill concert engagements in San Francisco, and in Pittsburgh and Lancaster, Pa.

Winifred Grene Alberg, soprano, former soloist with the St. Olaf College Choir on its extensive tours, has joined the faculty of Minneapolis College of Music.

Arthur Abell gave an address, Personal Recollections of Famous Musicians I Have Known, before the Associated Music Teachers League on Oct. 11 at Steinway Concert Hall.

The Munson School of Music in Brooklyn, N. Y., now is located in new headquarters on Ovington Avenue with the following Board of Directors: Bergliot Hafstad, Mildred Norseen, Anita Van Dyke Palmer and Katherine Wier.

Evelyn Torres has assumed her duties as music instructor at St. Mary's College for Women, Notre Dame, Ind. Miss Torres received her A. B. degree from the Cincinnati Conservatory, where she majored in voice, studying with Robert Powell, and won the Clara Baur Memorial Scholarship from the Alumni Association, and the Genevieve Lindsay Scholarship offered by Delta Omicron. Last summer she was heard with the Woodstock String Quartet as soloist in its series.

Lorraine Ippolito (di Gregorio), daughter of Emilia Ippolito, instructor of voice at the Boston University College of Music, will sing Gilda in Rigoletto with the San Carlo Opera in Boston.

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Haussermann for Conservatory

CINCINNATI. — John W. Haussermann, Jr., has accepted an appointment to the board of directors of the Cincinnati Conservatory of Music Alumni Association. His position is that of honorary director, a special post created in September by the board. He will attend and participate in all regular meetings of the association, and in the meetings of the board of directors.

U. S. Navy Band Tours

The U.S. Navy Band was featured on Sept. 27-29 at Biloxi, Miss., for the 60th Confederate Reunion. The band was sent by the Congress of the United States. The group's fall concert tour opened in Salt Lake City under sponsorship of the University of Utah, and ends in Redlands, Calif., on Nov. 20, in a concert under the auspices of the University of Redlands. All funds, above expenses, made from U.S. Navy Band tours go to a local civic or charitable cause. All U.S. Navy Band tours are entirely self-supporting.

PASSED AWAY

H. WILLARD GRAY, 82, music publisher, passed away at his summer home in Old Lyme, Conn., on Oct. 22. Born in England, he came to the U. S. in 1894 to head the New York branch of the firm of Novello & Co. In 1906 he purchased the branch and founded the firm of H. W. Gray Co., Inc. The publication of sacred music was one of its features, but not exclusively. In 1907 he published Frederick Converse's one-act opera, The Pipe of Desire, the first American work to be sung at the Metropolitan in 1910. Mr. Gray served as secretary-treasurer of the N. Y. Oratorio Society for some years, and was one of the founders of the American Guild of Organists. Four sons and a daughter survive.

ALLEN SPENCER, 80, pianist, author and composer, former dean of the faculty of the American Conservatory of Music, Chicago, died on Aug. 25 at a nursing home. Mr. Spencer was born in Fair Haven, Vt., studied with William H. Sherwood, and came to Chicago in 1890 to begin teaching at the newly established American Conservatory. For many years he gave annual Chicago recitals and toured the Midwest. He edited teaching material for various publishers, was author of the Foundation of Piano Technic, composed a set of five etudes for piano. In 1948 he retired as dean of the American Conservatory.

RICHARD KOUNTZ, 54, composer, passed away at his home in New York on Oct. 14. Mr. Kountz was born in Pittsburgh, Pa., began his musical career as an organist in churches there, and was associated with the pioneer radio station of that city, KDKA. He came to New York in 1927. A member of ASCAP, Mr. Kountz was the composer of choral works and numerous songs which attained popularity on concert programs. He was manager of the department of standard and educational publications of M. Witmark and Sons.

EDNA ST. VINCENT MILLAY, 58, American poet, died of heart disease at her home in Austerlitz, N. Y., on Oct. 19. Miss Millay won the Pulitzer Prize in 1922. The Metropolitan Opera commissioned her to write the libretto for Deems Taylor's opera The King's Henchman, produced in 1927.

JENCIE CALLAWAY-JOHN, opera and concert soprano, died in a nursing home at East Hampton, L. I., on Oct. 18. She studied singing in Italy, made her debut at Milan in Madama Butterfly and was later heard in concerts in Italy and this country.

NICOLAS NICOLAEF, 81, professor of music, pianist and composer, died on Oct. 14 at his New York home. He came to America from Russia in 1923, and took up teaching here. His compositions include many published works for piano, cello and orchestra.

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